# OUTSIDE **SHRED GUITAR** TECHNIQUES

## 100 Outside Guitar Licks Using Chromatics, Substitutions & Advanced Scale Concepts

- Discover Side-Stepping Pentatonic Tricks
- Learn Exciting Chromatic Enclosure Licks
- Master Whole Tone & Altered Scale Ideas
- Solo With Powerful Arpeggio Substitutions
- Includes Over 100 Audio & Backing Tracks

CHRIS **ZOUPA**

FUNDAMENTAL**CHANGES**

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# Outside Shred Guitar Techniques

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# Introduction

As a young man, I spent most of my youth listening to bands like Soundgarden, Pearl Jam, Alice in Chains and Smashing Pumpkins. When I wasn't listening to mopey '90s grunge (the devil's music at the time) my mum was blasting out Gloria Estefan's latest album *Into The Light*. This album featured the tunes *Sex in the '90s* and *Coming out of the Dark* – songs I can only assume were about overcoming adversity in a modern '90s world, while teaching divorcees how to get their groove back.

When I had the chance to pick up the guitar at the tender age of six (circa 1993), I could play chords and simple riffs, and could pull off absolutely rudimentary solos like *Nirvana's Come As You Are* or *About A Girl*.

I kept slugging away with my newfound passion for music, playing guitar and bass. I was obsessed and it really never stopped. Between the ages six and fourteen, I'd practice for hours every day and my skill level increased monumentally. Unfortunately, my musical pallet remained unadventurous and relatively stubborn.

Listening to jazz, for example, and trying to decipher its intricacies and nuances was too terrifying for me. I was a young man fearing challenge and discomfort. So, what did I do? I shunned jazz and dismissed it as a "dumb genre" not worthy of my time.

Those who know, know that jazz is famed for its use of chromatic or "outside" notes. This was a concept my mind was closed to, so I reduced the use of such ideas to "circus notes", only played by posers and dorks. Yes, I was a closed-minded pest, well overdue for a 90s-style dad spanking, closely followed by a rude but important musical awakening!

When I began to lean into the idea of becoming a full-time musician in my late teens/early 20s, I began to realise the importance of spicing up my solos and taught my students to do the same. It was then I realised that the tension of outside notes and chromaticism could add a lot of character and quirkiness to an otherwise forgettable solo, making it way more memorable.

I am now a 37-year-old man, bald AF, with grey hairs in my beard, a weathered face, and have eaten an indecent amount of humble pie. My musical pallet has changed, my tastes have broadened, and I've learned, studied, and grown a lot over the years. Outside approaches are now a central part of my style, and the concepts I teach you in this book are the secret to much of my quirky playing.

In this book, I share with you the epiphanies I've had, the discoveries I've made, and 100 fun ways to turn these theoretical concepts into actual music. So, join me in learning 100 outside shred guitar licks! Come on in, the water's lovely!

*CZ*

*July 2024*

# Get the Audio

The audio files for this book are available to download for free from **www.fundamental-changes.com.** The link is in the top right-hand corner. Click on the "Guitar" link then simply select this book title from the drop-down menu and follow the instructions to get the audio.

We recommend that you download the files directly to your computer, not to your tablet, and extract them there before that adds them to your media library.

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# Chapter One: Using Passing Chromatics with the Dorian Mode

During my late teens/early 20s, I was deeply immersed in the rock and metal scene, eagerly joining any band that would have me to unleash some heavy (aka furious) riffs to as many listeners as possible. Yet, there was a stylistic stagnation in my playing and I longed to infuse my "vanilla" lead solos with a more enigmatic and memorable flair.

It was then that I began to explore the work of jazz and fusion legends like John Coltrane, Django Reinhardt, Shawn Lane and Allan Holdsworth. Their mastery in weaving intricate, captivating chromatic lines immediately seized my attention.

Gradually, I found myself enamoured with the seamless integration of jazz into rock and metal by artists such as Steven Wilson, Marty Friedman, Dimebag Darrell and Guthrie Govan. This newfound passion led me to begin crafting my own passing chromatic licks and I'm sharing those ideas with you here.

In this chapter we'll dive into ten engaging, chromatic note licks, all anchored in the A Dorian mode. The A Dorian scale, recognised as the second mode of the G Major scale, consists of the notes A, B, C, D, E, F#, and G. My approach incorporates both the CAGED system and three-note-per-string shapes, and introduces some variety to the licks, to ensure that enthusiasts from either side of the diatonic scale debate find something of value here.

To aid your learning, every example discussed in this chapter, and throughout the book, comes with audio reference tracks. These are invaluable, especially if you find yourself puzzled while trying to replicate the TAB, or if you simply prefer learning phrasing by ear. Additionally, a backing track is available for download. This will be a useful tool for practicing the licks and for creating your own when inspiration strikes.

Finally, before we get down to the music, one point of clarification. In the licks that follow you'll hear me use both A Dorian and A Minor Pentatonic scales. To a degree, these scales are interchangeable. All the notes of A Minor Pentatonic (A, C, D, E, G) are found within A Dorian, and the Dorian adds 2nd (B) and 6th (F#) intervals.

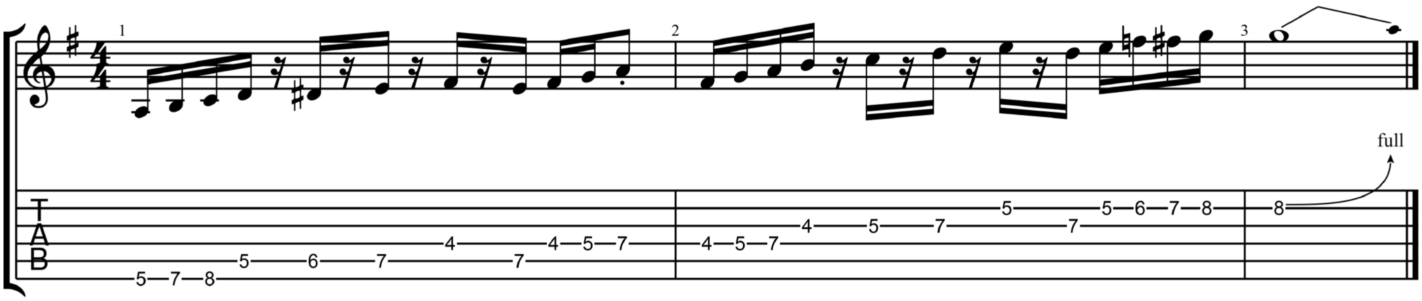
**A Dorian:** A, B, C, D, E, F#, G. Formula: 1 2 b3 4 5 6 b7.

**A Minor Pentatonic:** A, C, D, E, G. Formula: 1 b3 4 5 b7.

This commonality is a bonus that allows us to seamlessly apply both scales in our musical expression. I enjoy switching between them to introduce variations in feel and intervallic jumps. This technique is also a quick method to add unpredictability to any lick.

In the example lick, you'll explore an A Dorian CAGED shape, combined with passing note chromaticism. This approach highlights the outside b5 note (Eb) and the minor 6th (F).

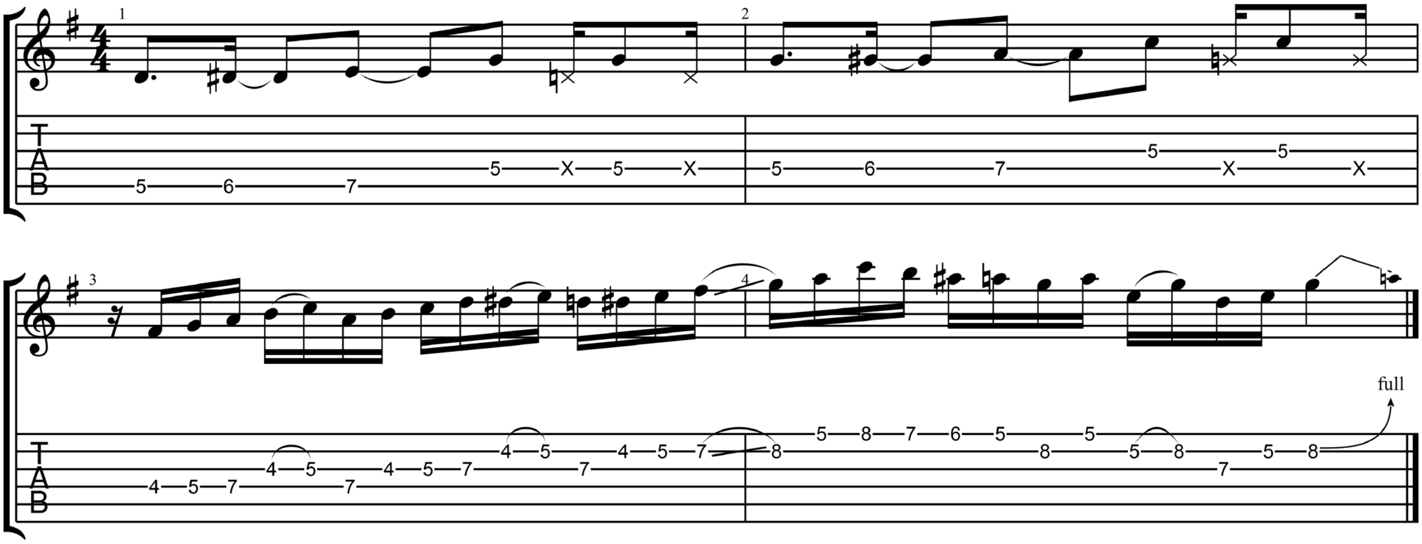
**Example 1a**



Let’s shift gears. Here, you’ll meld the A Dorian CAGED shape with the pentatonic, sprinkling in a variety of passing chromatic notes. Notice that bars 1-2 boast an intriguing emphasis on timing with their tied and dotted notes. This contrasts sharply with the whirlwind of 1/16th notes that take centre stage in bars 3-4.

**Side Note:** Reminder! Audio is available for all the examples in the book, and tuning in is not only allowed but encouraged (no, it’s not cheating!) Should the timing or phrasing of a lick seem a bit daunting, a quick listen to the audio example can be incredibly enlightening.

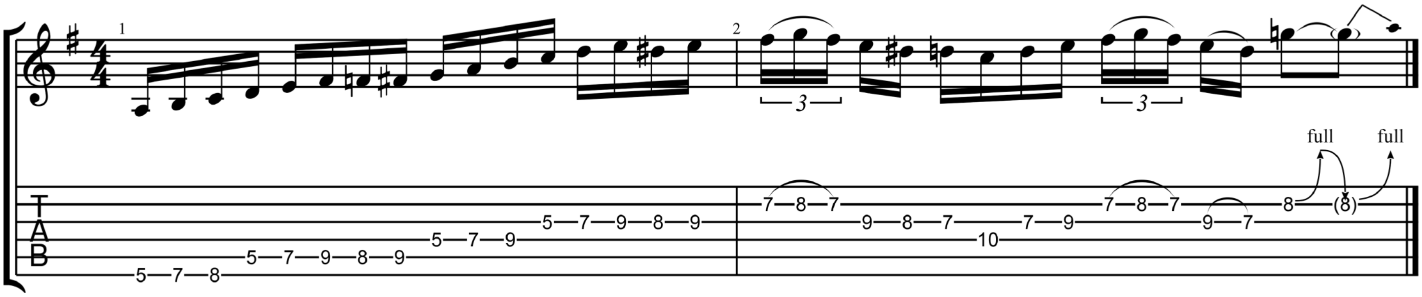
**Example 1b**



Now tackle Example 1c. This lick climbs from the sixth string to the second, subtly weaving chromatic outsiders into the fifth and third strings.

In this idea, it’s worth highlighting the crafty shifts between 1/16th notes and 1/16th note triplets. Capturing these nuanced timing changes can be more challenging than one might expect. Give the audio a listen and pay special attention to the phrasing in the second bar.

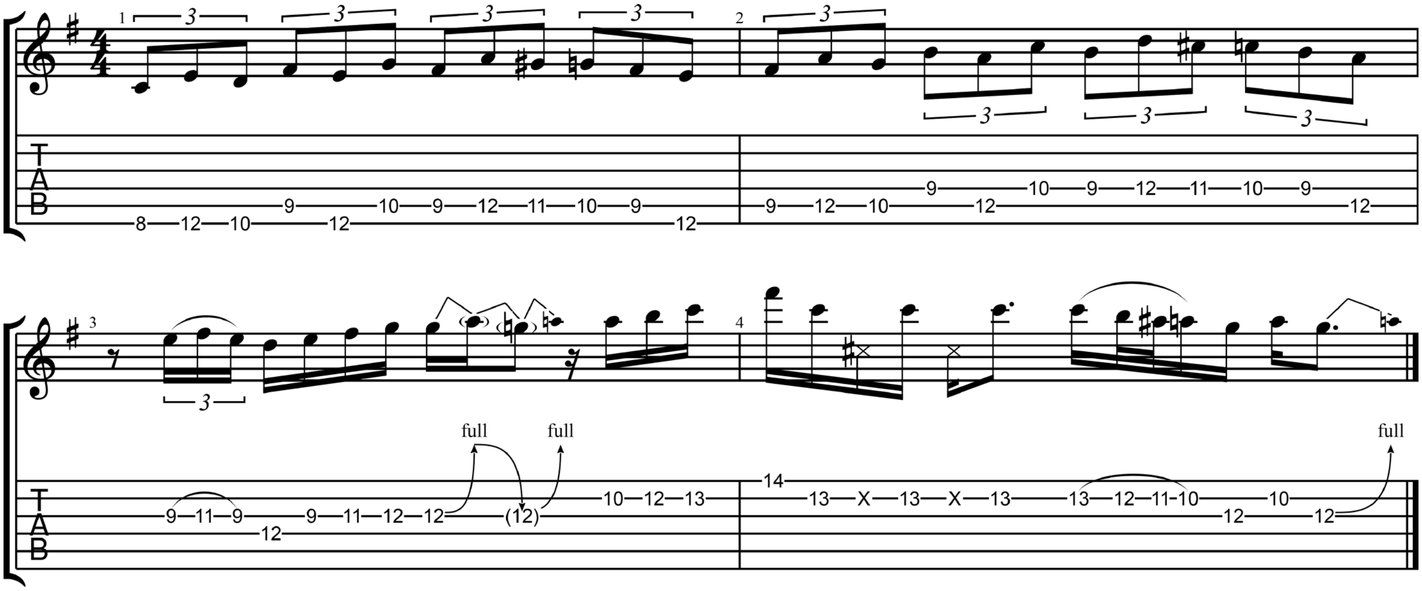
**Example 1c**



Here, you'll navigate through the A Dorian scale, starting from its C note (this is a nod to the C Lydian three-note-per-string shape). This lick is crafted with an ascending pattern of thirds, peppered with a few passing chromatic notes (G# resolving to a G scale tone in bar one, and C# resolving to C in bar two. The A# to A in bar four as part of a fast descending chromatic run).

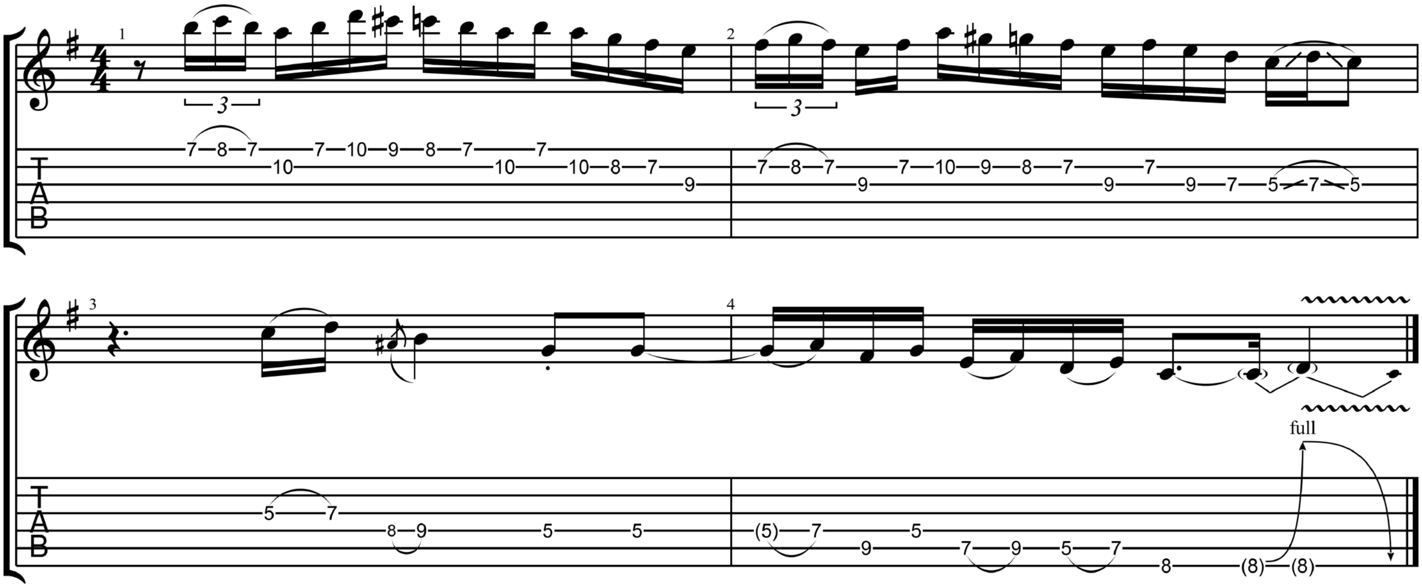
The first and second bars are delivered with a rhythm of 1/8th note triplets, while bars 3-4 introduce a chaotic blend of rhythmic changes.

**Example 1d**



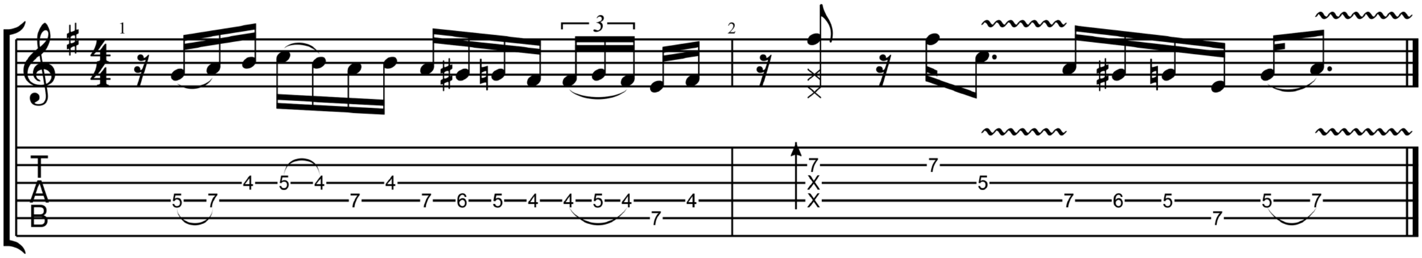
For the next act, Example 1e showcases a descending lick employing the A Dorian three-note-per-string shape. We mix legato and chromatic passing tones to sprinkle a bit of spice on an otherwise straightforward, diatonic lick.

**Example 1e**



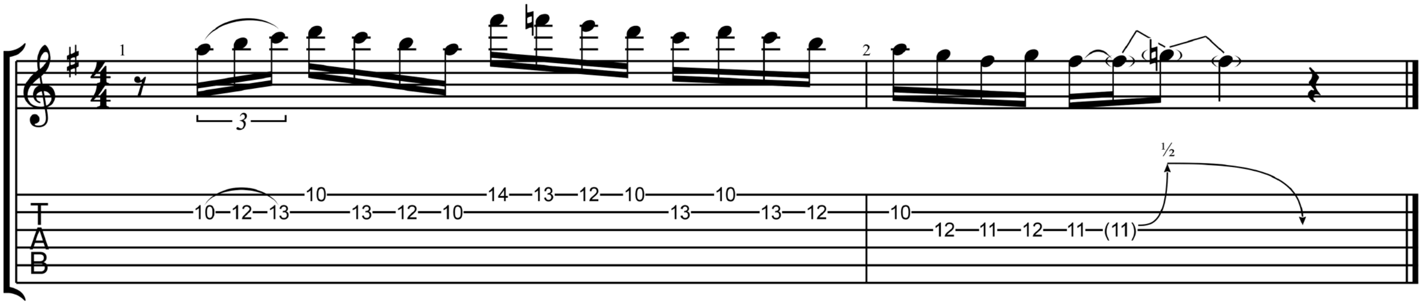
In this lick, you'll manoeuvre through a blend of the A Dorian CAGED shape and some A Minor Pentatonic motifs. Aim to execute the dead note rake into the F# note in the second bar with as much sass and/or David Gilmour flair as you can muster.

**Example 1f**



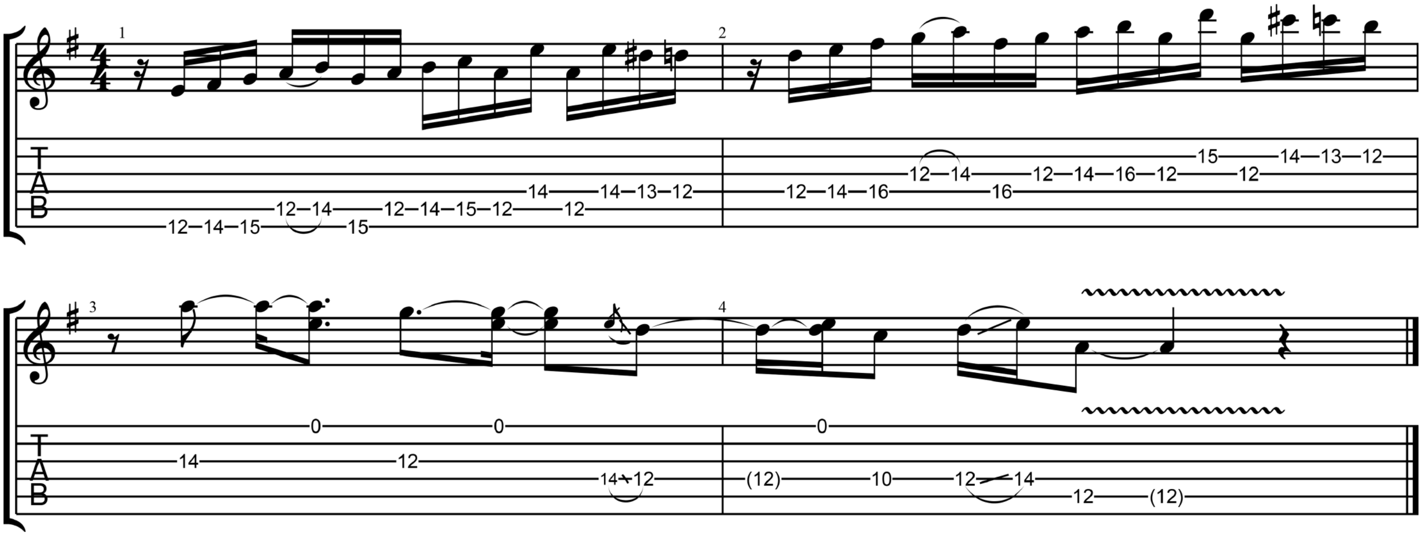
This line features an A Dorian lick across the first three strings. It consists mostly of "inside" notes but incorporates a quick passing F as part of the descending phrase in the latter half of bar one. This showcases the idea that chromatic passing tones can be introduced subtly, without the need to be loud or jarring. The lick combines 1/16th notes with 1/16th note triplets to create bursts of speed and varied rhythmic patterns.

**Example 1g**



Now brace yourself for a barrage of 1/16th notes spanning the first and second bars. This lick explores the A Dorian scale but kicks off from an E note (often associated with the E Aeolian three-note-per-string shape). Chromaticism makes a cameo at the end of the first two bars, culminating in a bluegrass-style hybrid picked lick, complete with resonating open high E string.

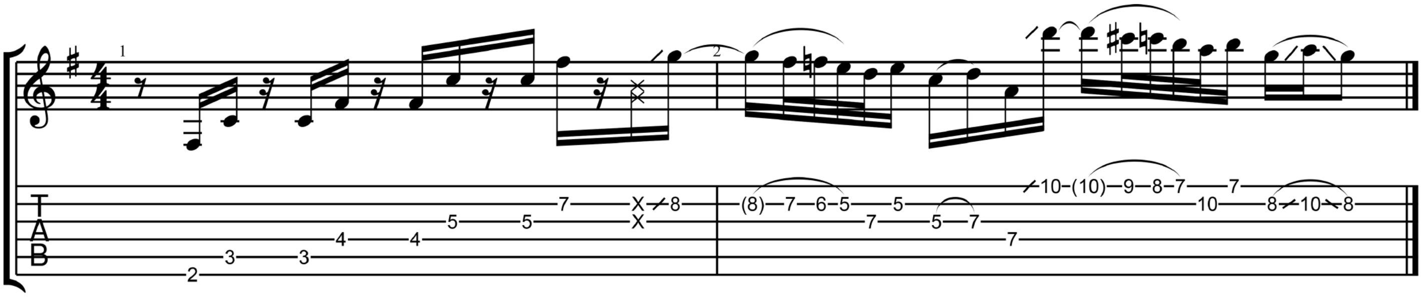
**Example 1h**



This idea begins with some tritone intervals played across multiple octaves. The F# and C notes are characteristically Dorian (the C is the b3 and tells us it's a minor scale, while the F# is the natural 6th, which tells us it's Dorian and not the natural minor scale).

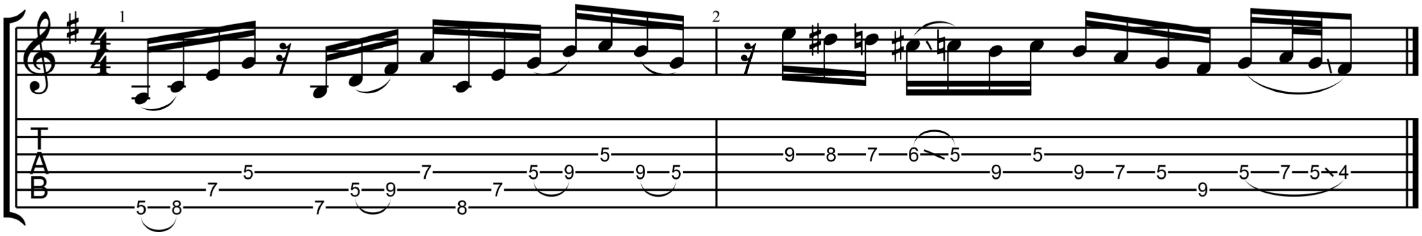
The second bar here introduces some rapid-fire chromaticism pulsing at 1/32nd notes. This segment demands the use of the legato technique, which needs to be executed with the utmost cleanliness and precision.

**Example 1i**



Finally, let’s navigate this A Dorian three-note-per-string shape, which employs repeating 7th arpeggios. Pay keen attention to the quirky six-note chromatic phrase in the second bar.

**Example 1j**



And there you have it, ten chromatic licks with a twist, ready for you to master. So, what’s next?

Play along with the backing track, which is perfect for jamming some A Dorian themed solos, and for integrating these fresh chromatic approaches into your playing.

If the thought of improvisation sends you into a spiral, try writing out some chromatic licks note for note, then practice them.

Lastly, I throw down the gauntlet and challenge you to compose three chromatic licks based on A Dorian, or starting on any note of the G Major scale.

In the next chapter, we;ll venture into the important realm of *side-stepping* licks.

Curious? Stay tuned and all will be revealed!

# Chapter Two: Side-Stepping Pentatonic Licks

Every couple of years, I find myself embarking on a journey back to my roots, revisiting the music that filled my childhood, and the tunes my parents used to play during car rides (long before the era of iPads and smartphones).

Not too long ago, I plunged into a Prince rabbit hole, immersing myself in his music and devouring his live performances on YouTube. One particular technique he used caught my attention – a cunning little trick where he would play a riff, then cheekily shift it up by one fret. My mind was boggled.

I thought to myself, “That’s blatantly out of key. What on earth is he doing?”

Yet, to my surprise, I wasn’t repulsed. In fact, I was enchanted. It sounded unconventional and funky, brimming with a peculiar charm and attitude. This notion lingered in my subconscious for years until I dove headfirst into fusion-based improvisation.

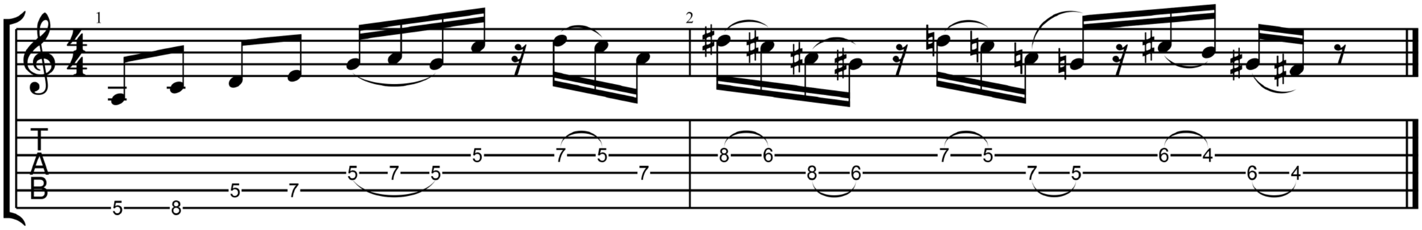
I began to notice contemporary artists like Cory Wong and Jack Gardner, who expertly wield this technique. Then there’s the maestro himself, Guthrie Govan, who can craft the most exquisite outside licks imaginable!

Now, an older and wiser version of myself has spent ample time experimenting, understanding, and ultimately falling in love with the side-stepping sound. So, let’s dive into these ten licks!

The next ten ideas will explore various positions of the A Minor Pentatonic scale. It’s worth mentioning that these licks can be considered interchangeable with the A Dorian licks we covered in the previous chapter.

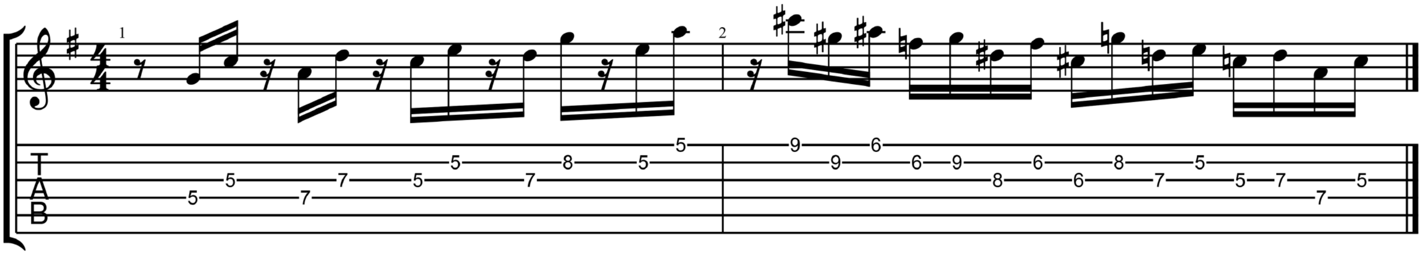
Our first example lick kicks off in the first position of the A Minor Pentatonic scale, and oscillates between 1/8th and 1/16th note subdivisions. The magic happens in the second bar, where you’ll briefly venture into the realms of the Bb Minor and Ab Minor Pentatonic scales. I’m sure you’ll agree that these “side-stepped” pentatonics, sitting a mere semitone either side of our home key, introduce a delightful twist.

**Example 2a**



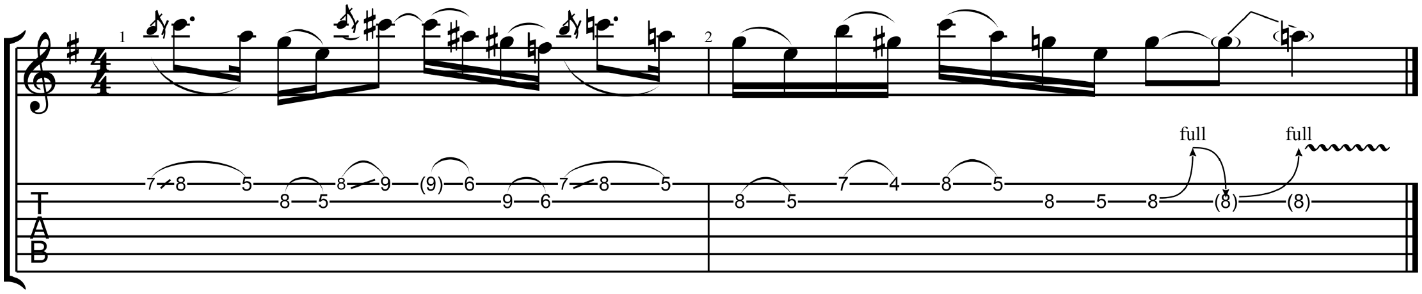
Next, we dive into an A Minor Pentatonic lick that uses 4th intervals with notably disjointed rhythms. In the second bar, we side-step through descending 4ths in Bb Minor Pentatonic, before gracefully returning to A. This technique is key to making the side-stepping lick sound intentional, ensuring we don’t come over as musically myopic.

**Example 2b**



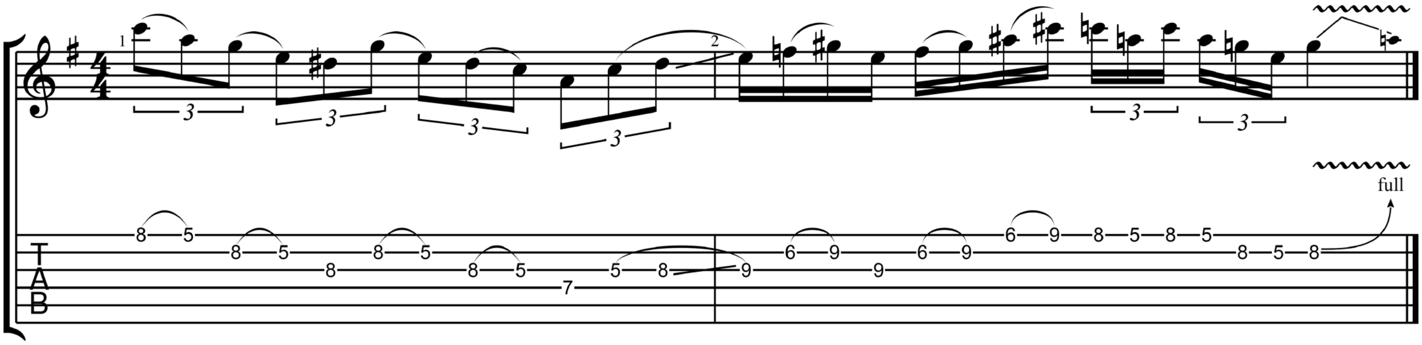
Moving on to Example 2c, this lick leverages a two-string pentatonic approach, enriched with captivatingly timed legato. Echoing the essence of Example 2a, it ventures from our inside key of A Minor to both sides.

**Example 2c**



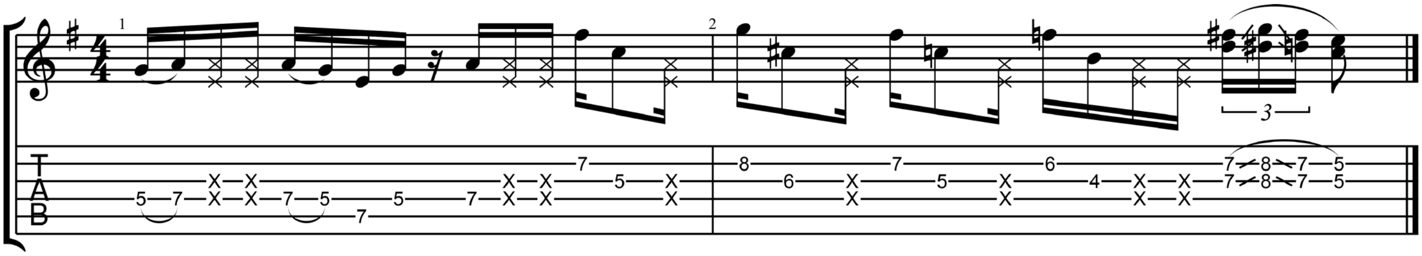
This idea sees us shifting between A Minor Pentatonic and Bb Minor Pentatonic. This contrast is further highlighted by the shift from 1/8th note triplets to straight 1/16th notes.

**Example 2d**



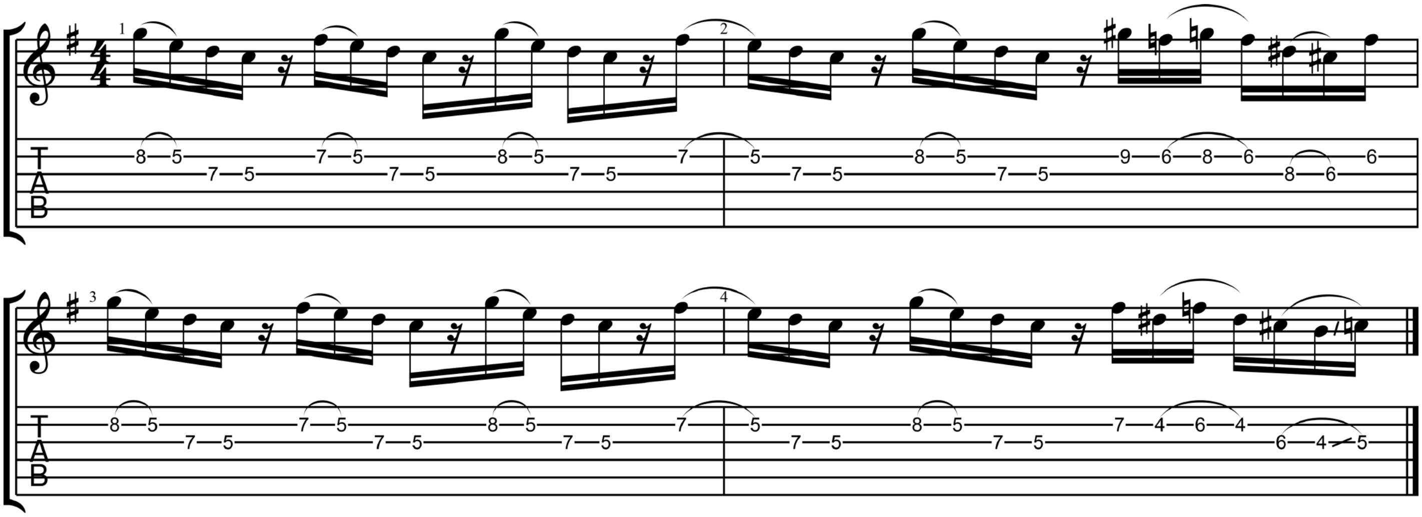
Now we channel Eddie Van Halen with a funky rock riff, drawing inspiration from the pre-solo riff from *Somebody Get Me A Doctor*. Packed with dead notes and tritone intervals, it veers either side of the original pentatonic key, culminating in stylish double-stops – a reminder to break up the monotony of monophonic playing.

**Example 2e**



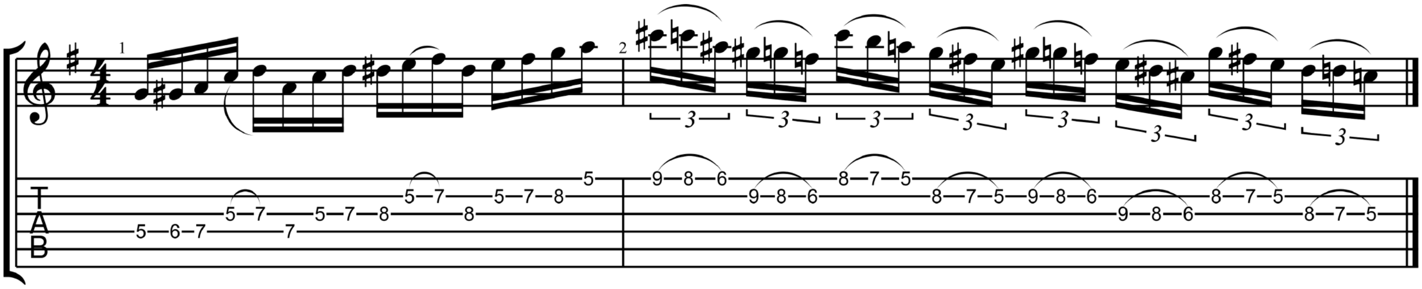
Example 2f is a two-string A Minor Pentatonic lick, sporadically incorporating the Dorian major 6th (F#). Composed entirely of 1/16th notes, it's punctuated with rests to add rhythmic unpredictability.

**Example 2f**



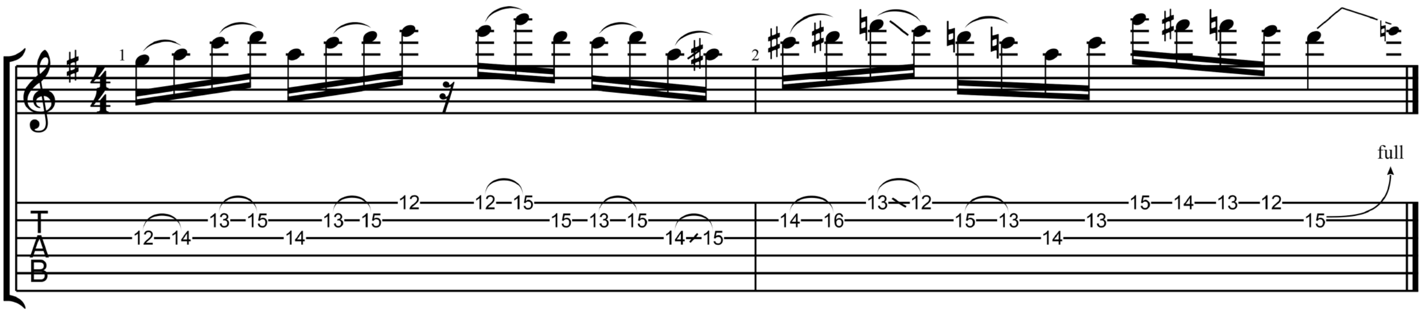
Here you'll navigate A Minor and side-stepped Bb Minor Pentatonic, intertwining motifs and using the chromatic passing notes of Chapter One. The legato emphasis and the transition from 1/16th notes to 1/16th note triplets in the second bar demand your attention.

### Example 2g



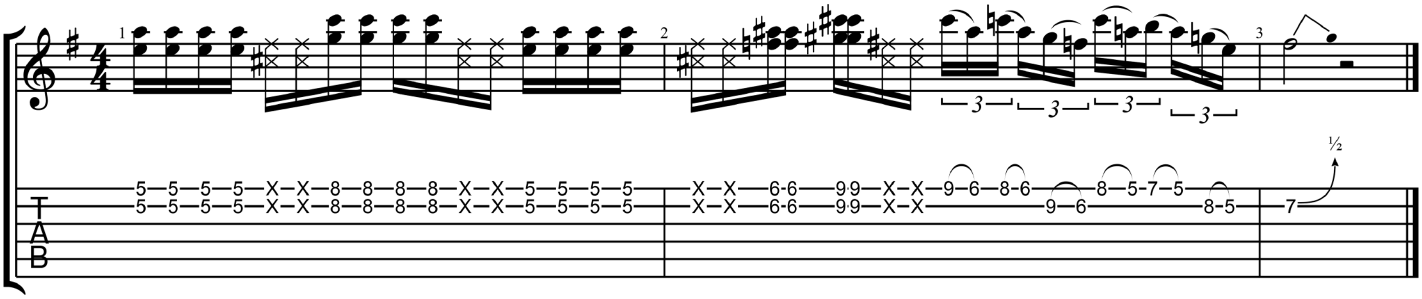
This idea uses the fourth position of A Minor Pentatonic with 1/16th notes and legato. It side-steps into fourth position Bb Minor Pentatonic by the end of the first bar.

### Example 2h



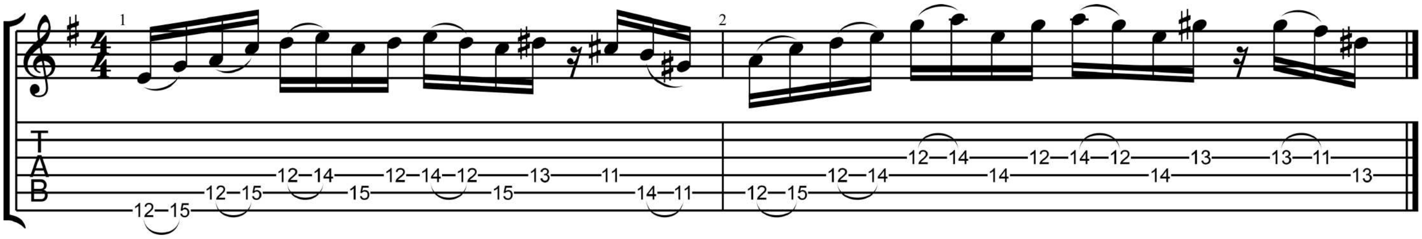
This cheeky approach combines A Minor and Bb Minor Pentatonic with a mix of double-stops, dead notes and legato. Aim for Prince-level funkiness with those dead notes!

### Example 2i



Finally, another fourth position A Minor Pentatonic idea, with rapid legato and a 1/16th note pulse, side-stepping into Ab and Bb Minor Pentatonic across the two bars.

**Example 2j**



Congratulations! You've acquired ten new side-stepping licks for your practice repertoire. What's next?

Practice all the ideas in this chapter with the backing track, and learn to intuitively blend passing chromatic concepts with side-stepping for a captivating solo.

Cold improvisation can be daunting, so writing out some side-stepping licks, note for note, is an excellent way to ease into this concept.

Developing a liking for this sound didn't happen overnight for me. It took some time for me to appreciate the tension and subsequent release, akin to the sharp bite of vinegar-drenched green olives – an acquired taste that eventually leads you to "flavour country".

For your composition challenge:

- Craft three side-stepped licks using any position of the A Minor Pentatonic scale not covered in in this chapter
- Create three side-stepped licks incorporating passing note chromaticism, as covered in Chapter One.

Next up, we'll look at the concept of enclosures.

What are they?

Stay tuned to find out!

# Chapter Three: Chromatic Enclosures with the Dorian Mode

Two chapters in and you've probably seen some familiar faces in the crowd. But then, there's ENCLOSURE staring back at you like that piece of broccoli stuck in your dinner date's teeth! She's all in on her story, and you're there nodding along, pretending to absorb every word while pondering whether to interrupt her epic saga with a dental alert.

So, cutting through the awkward dinner date analogy… what's an enclosure?

It's like setting up a little ambush for a note – sneaking up on it with a couple of other notes, placed before or after, in order to create a bit of tension before landing safely on that comforting "in key" note. That's an enclosure – like enduring an experimental Yoko Ono piece before soothing your ears with some Steely Dan. No offense, Yoko, but Steely Dan is like the musical equivalent of a warm bath!

My first brush with this concept occurred during my moderate YouTube fame days, back when I was bombarded with requests to decode Avenged Sevenfold solos. *Hail to the King* threw me a curveball with Synyster Gates dancing around the root note in a way that teased and pleased in equal measure. (You can catch this tease at the 3:39 mark). This was my "enclosure epiphany" in a rock/metal context.

Digging into this blew my mind. I stumbled upon the fact that Syn's dad was hugely into gypsy jazz – a love he passed down. This led me down a rabbit hole with Django Reinhardt at the helm and, suddenly, the exotic, chromatic enclosures found in Gates' playing all made sense. (For the uninitiated, *Minor Swing* by Django is a crash course in gypsy jazz with a side of elegance).

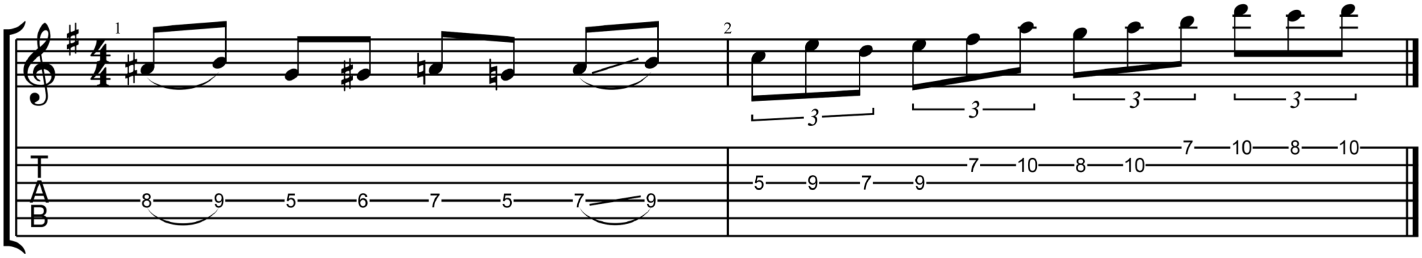
Now, with a deep appreciation for how enclosures can spice up a phrase, I've been weaving them into my improvisations ever since and (where it feels right) into Teramaze solos, channelling my inner fusion metal sneak.

So, this chapter is going to serve up ten A Dorian licks with a sprinkle of my rock and metal essence, all tied up with a jazzy fusion bow of enclosures.

All the examples in this chapter revolve around the A Dorian scale. Our enclosures will flirt with one or two notes above and below the target note, usually landing on a chord tone from the triad. Most of the time, we'll be resolving to the notes A, C, or E.

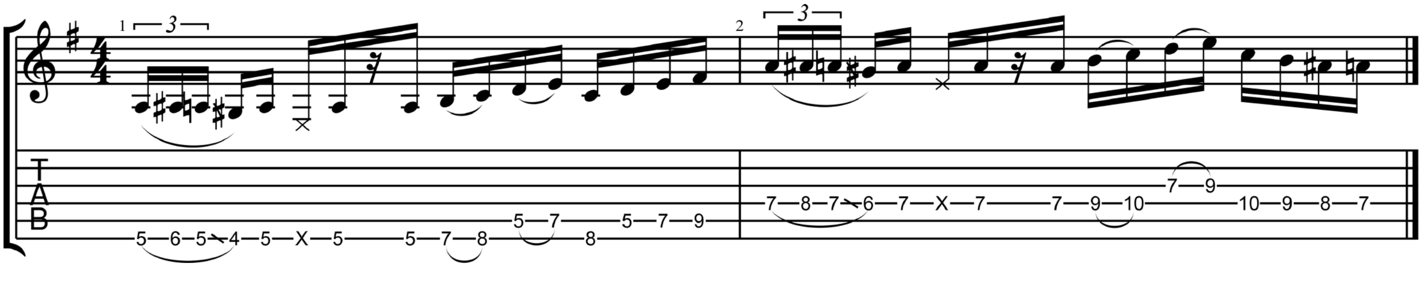
To kick things off, the first example lick plays around with two notes above and below, before settling on the A note. The lick then takes a dive into an A Dorian three-note-per-string shape, embracing neo-classical four-note shred groupings.

**Example 3a**



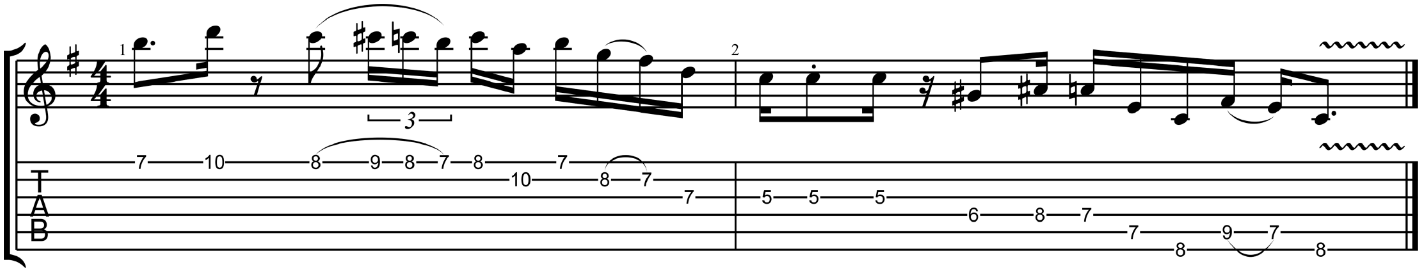
Next, we start with a gypsy jazz-style enclosure. There's a casual note either side of an A, before we roll into an A Dorian shred lick. The gypsy jazz vibe makes a comeback in the second bar, targeting an A note up an octave. We wrap up this lick with a nod to the ideas from Chapter One, blending A Dorian diatonic notes with a chromatic descent.

**Example 3b**



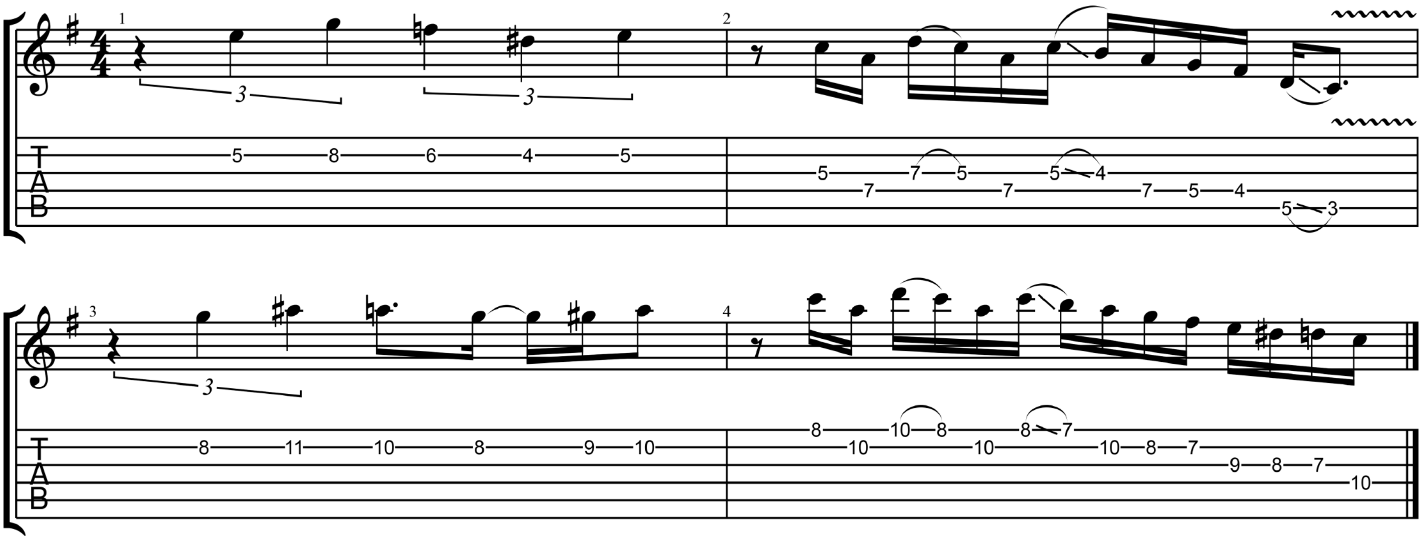
Let's take a page from Django's book with this fusion lick that leads into a rolling gypsy enclosure, resolving to a C note. Watch out for another enclosure on the fourth string in the second bar, targeting an A.

**Example 3c**



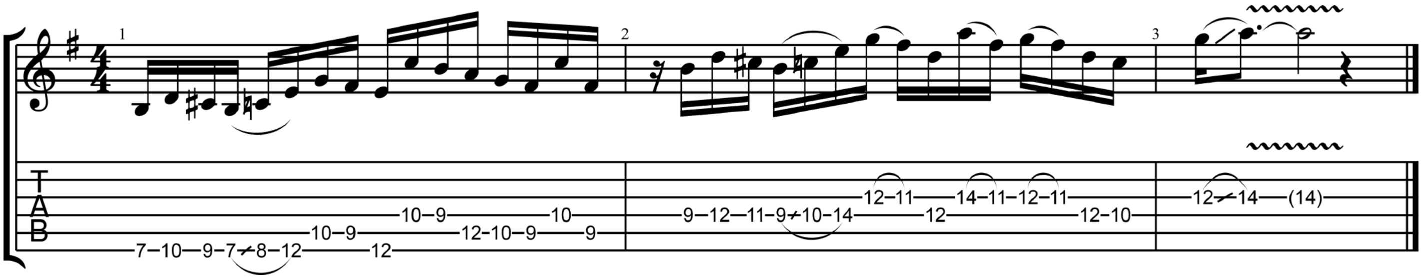
The next lick has us playing with 1/4 note triplets in the first and third bars for a leisurely vibe, showcasing the enclosures' tension, and resolving to E and A notes. The second and fourth bars loosen up with 1/16th note phrases, mixing A Dorian and A Minor Pentatonic scales with a dash of chromatic passing notes.

**Example 3d**



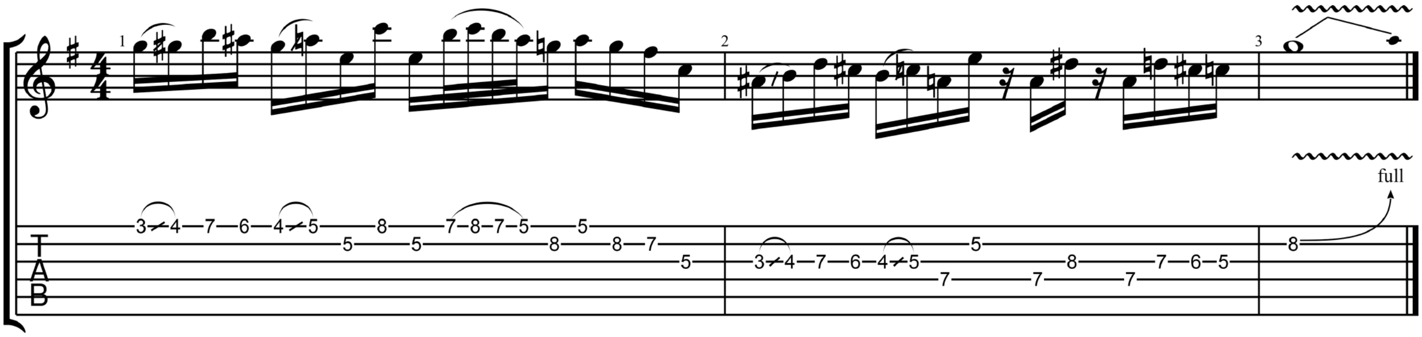
This idea targets a C note with an enclosure before flowing into a diatonic lick in A Dorian. The first bar's enclosure theme is echoed in the second bar, an octave higher.

**Example 3e**



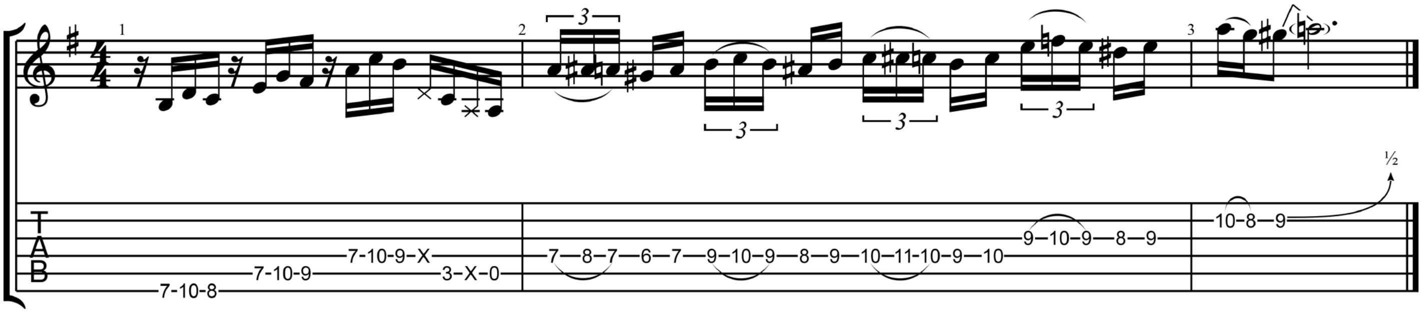
For the next lick, we're aiming for an A note with a "two-below, two-above" enclosure pattern, then descending an A Dorian CAGED shape. The second bar repeats this enclosure pattern, this time focusing on the C, the minor third of the Am6 chord in the backing track.

**Example 3f**



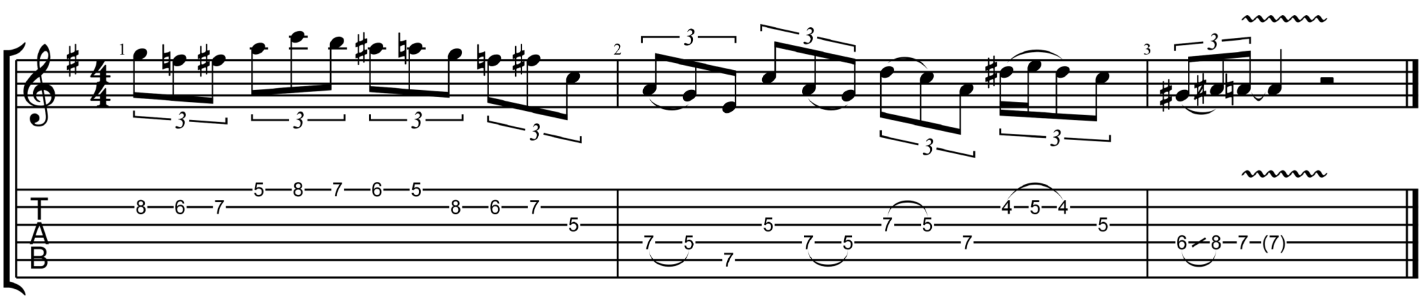
In this idea we start with an A Dorian scale played from its B note, keeping things strictly inside for the first bar. The second bar introduces legato gypsy enclosures to accentuate A, B, C, and E notes, concluding with a swift enclosure into an outside bend from Ab to A.

**Example 3g**



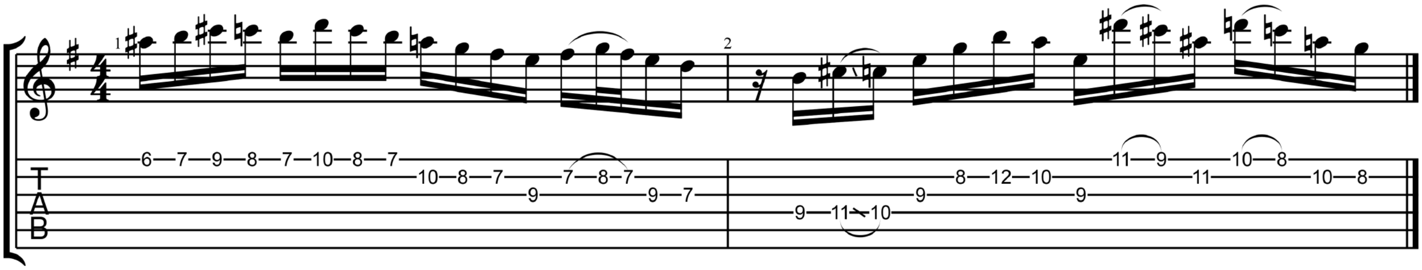
Example 3h takes us through 1/8th note triplets, mixing enclosures and descending chromatics before culminating in an ascending rock-style pentatonic lick.

**Example 3h**



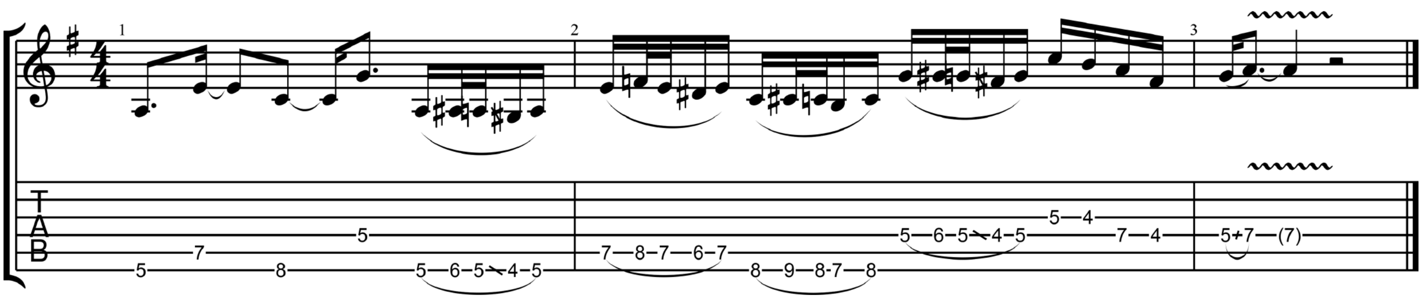
This line uses the "one-below, two-above" concept, targeting a B note. It's refreshing to target a more suspenseful note like the 2nd, 4th or 6th, as it can spice up the underlying harmony. Here, it makes the Am7 feel like an Am9.

**Example 3i**



Finally, let's wrap up this chapter with multiple enclosures targeting the A Dorian scale's core tones. This method, hinting at an Am7 arpeggio, offers a more intriguing take than playing the arpeggio straight up.

**Example 3j**



Now you've got ten more licks under your belt, all ripe for practice. Mix them up and practice them over the backing track. Then jam away and try to incorporate the chromatic and side-stepping ideas you've mastered with these new enclosure tricks.

Your homework? Craft a variety of enclosure licks focusing on different target notes and combinations. If you're feeling brave, try weaving in some chromaticism and side-stepping for extra flair!

Stay tuned for what's next and keep the excitement going!

# Chapter Four: Inside Arpeggio Substitutions

My life changed the day I learned about superimpositions: the idea that you can play one arpeggio over a chord with a different root and, to top it off, the combination will result in an intense harmonisation and interplay between the two. What the @$%^?!

This was another one of those epiphanic moments, where I learned something new, only to have a profound realisation of just how *little* I knew. Music theory can be a humbling mistress.

I started with some simple ideas to practice this new, exciting concept. For example, I tried playing an Fmaj7 arpeggio over a Dm7 chord. Let's look at what that idea accomplishes.

**Fmaj7** contains the notes F, A, C, E (1 3 5 7)

**Dm7** contains the notes, D, F, A, C (1 b3 5 b7)

If we combine the notes of those chords we get D, F, A, C, E, which spells a Dm9 arpeggio. It's a simple idea, yet it sounds complex. So, superimposition is a quick route to creating some sophisticated sounds.

This chapter is devoted to licks that use "inside" arpeggio substitutions and superimpositions. (We'll be going outside in the next chapter). I've also split this chapter into two sections: five licks that focus on Cmaj7 superimpositions, and five on F#m7b5. All ten examples are played over a droning Am7 chord.

Each arpeggio adds distinctive extensions to the droned chord, enriching it with more complex intervals. Give the audio examples in this chapter a careful listen to fully appreciate the harmonisation between the arpeggios and the underlying chord.

## 5 Cmaj7 Substitution Arpeggio Licks

Superimposing a Cmaj7 arpeggio over Am7 is seamless and instantly complementary. When combined with Am7, Cmaj7 creates an Am9 sound.

**Am7:** A, C, E, G (1 b3 5 b7)

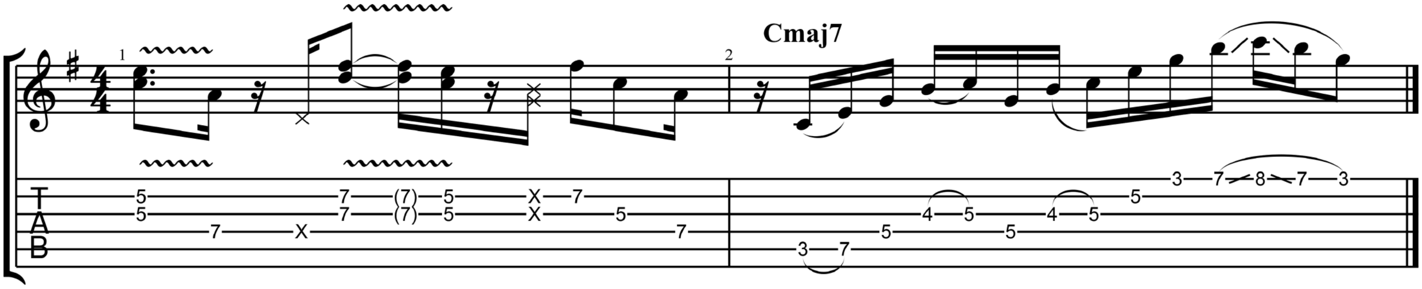
**Cmaj7:** C, E, G, B (1 3 5 7)

**Am9:** A, C, E, G, B (1 b3 5 b7 9)

The five licks that follow are based on this theory, but it's in the playing of them that the magic happens.

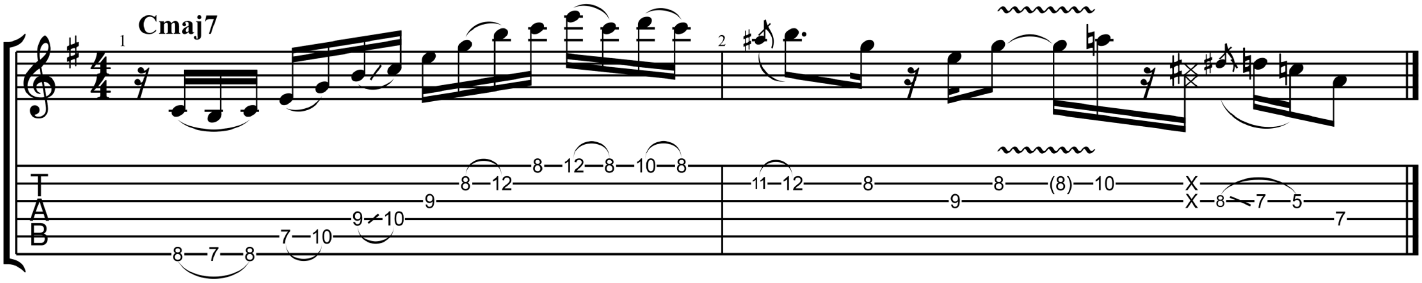
Our journey through Cmaj7 superimpositions kicks off with a lick infused with a Dorian touch, making the most of some funky double-stops. The lick wraps up with a straightforward ascending Cmaj7 arpeggio.

**Example 4a**



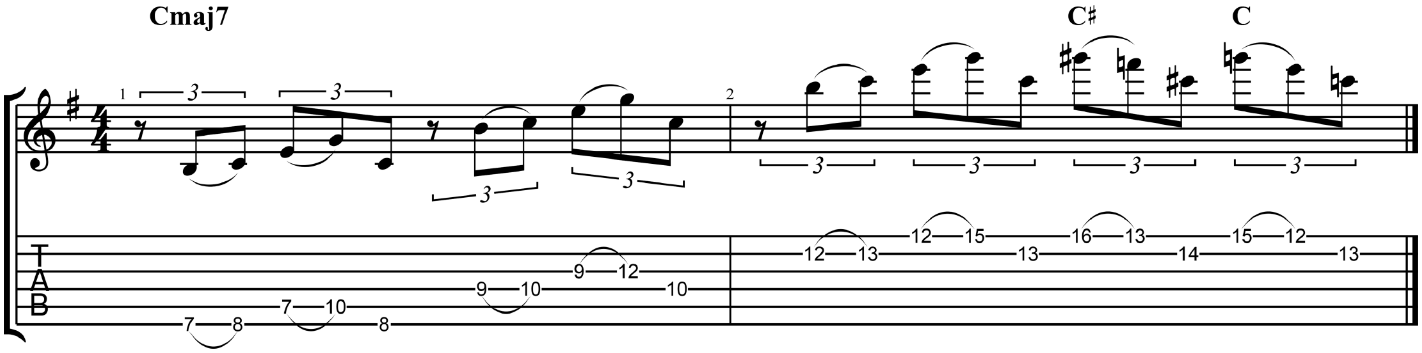
Next up, try this ascending Cmaj7 arpeggio over the Am7 drone. Because the arpeggio-chord vibe is inherently inside the harmony, I've thrown in a dash of chromaticism in the second bar to spice things up a little.

**Example 4b**



This lick ascends through a Cmaj7 arpeggio across three octaves, culminating in a sly side-step to a C# triad.

**Example 4c**



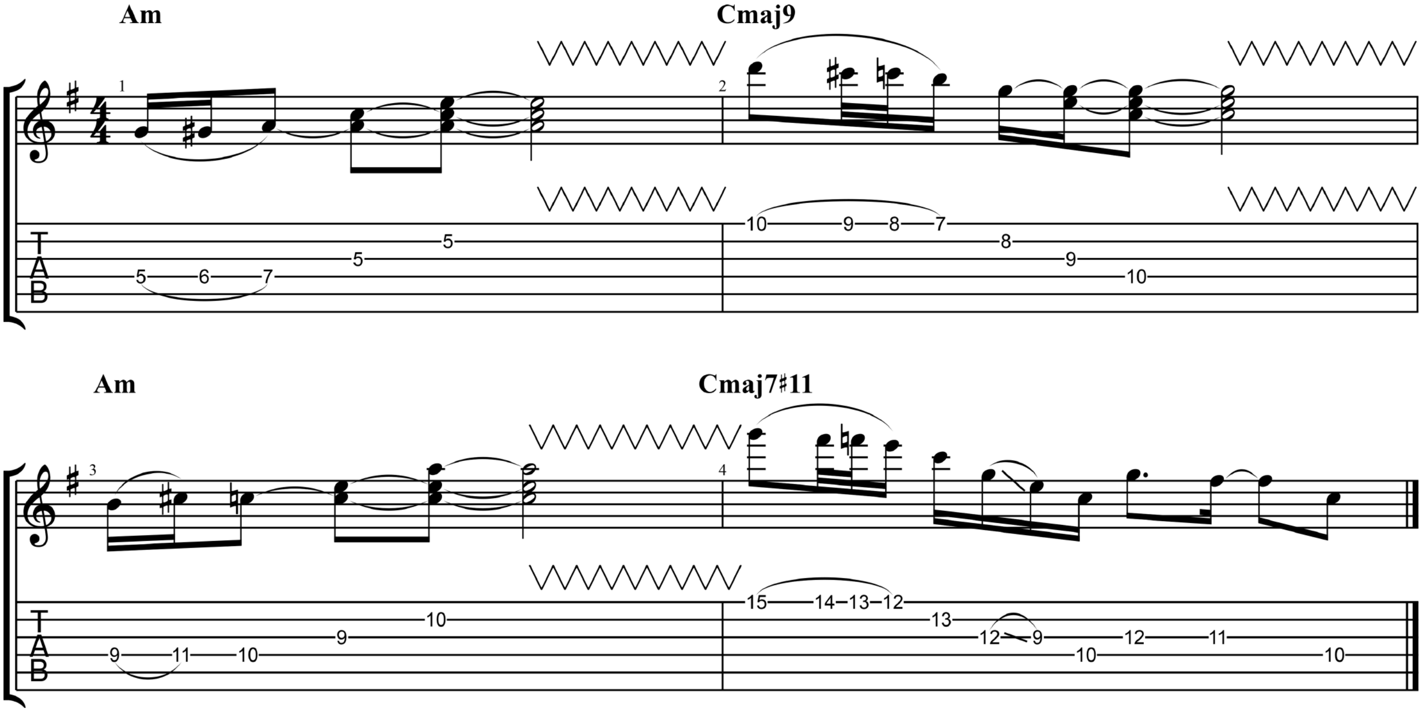
Now you'll dabble in two inversions of the A minor triad, enhanced with passing chromatic notes for some extra flair.

In bar two, we play a Cmaj9 arpeggio, starting with a chromatic descent. The Cmaj9 adds a D note over the Am7 harmony to suggest an Am11 sound.

In bar four, we bring in the spicier Cmaj7#11. It's like a Cmaj7 but with an added F#. When we layer it on top of Am7, it makes an Am6 sound (or Am13 if the F# is in the upper octave).

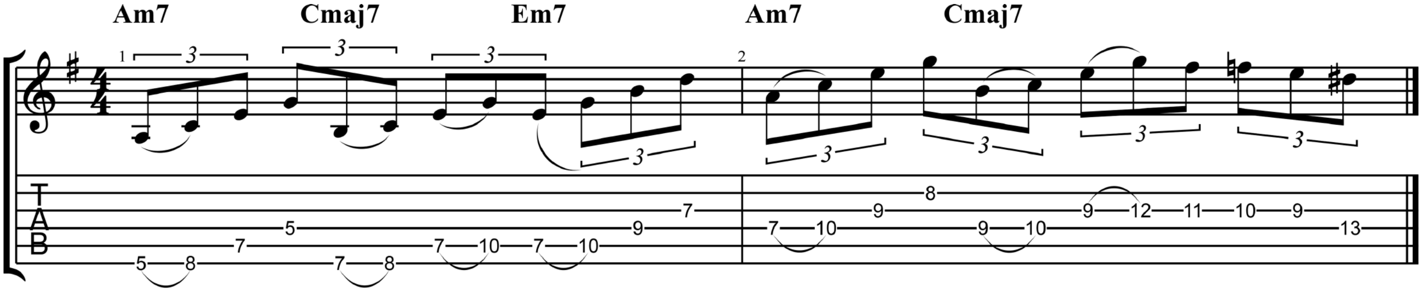
Both idea add a layer of sophistication to the lick, and don't forget to add a liberal dose of vibrato at the end of bars one and three.

**Example 4d**



The final lick of the Cmaj7 section has you playing 7th arpeggios off each note in the Am triad, and includes the added twist of an Em7 arpeggio. This blend of arpeggios suggests a harmony of Am7, Am9, and Am11, and it’s a blast to play.

**Example 4e**


Am7
Cmaj7
Em7
Am7
Cmaj7
T
A
B

## 5 F#m7b5 Substitution Arpeggio Licks

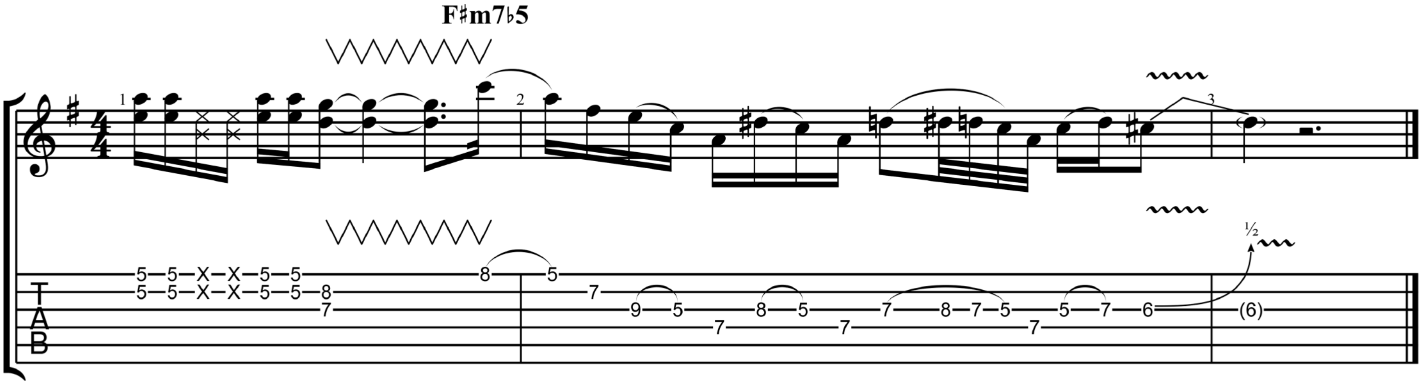
Now we move on to five ideas that superimpose F#m7b5 over Am7.

The F#m7b5 chord, rocking F#, A, C, and E, teams up with an A minor chord (A, C, E) to create an Am6 sound – a vibe straight out of the Dorian and Melodic Minor scale playbook. The next five licks are all about bringing this concept to life, infused with the usual dose of Zoupa flair, sass and pizazz.

If you're feeling a bit swamped by theory at this point, don't skip the audio examples. They're a goldmine for getting your ears around the interplay between the arpeggio and the droned chord.

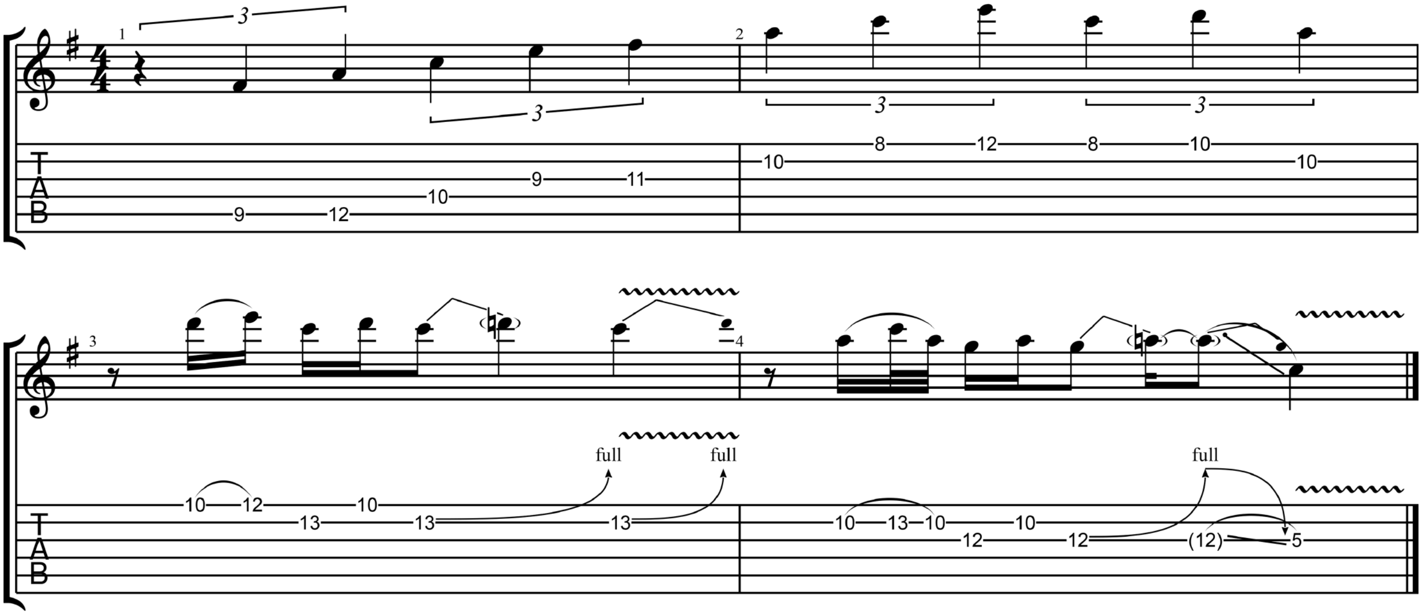
Kicking off our F#m7b5 superimposition adventure, the first lick throws in some funky double-stops around the first position of A Minor Pentatonic, before launching into an exciting descending F#m7b5 arpeggio inversion.

**Example 4f**



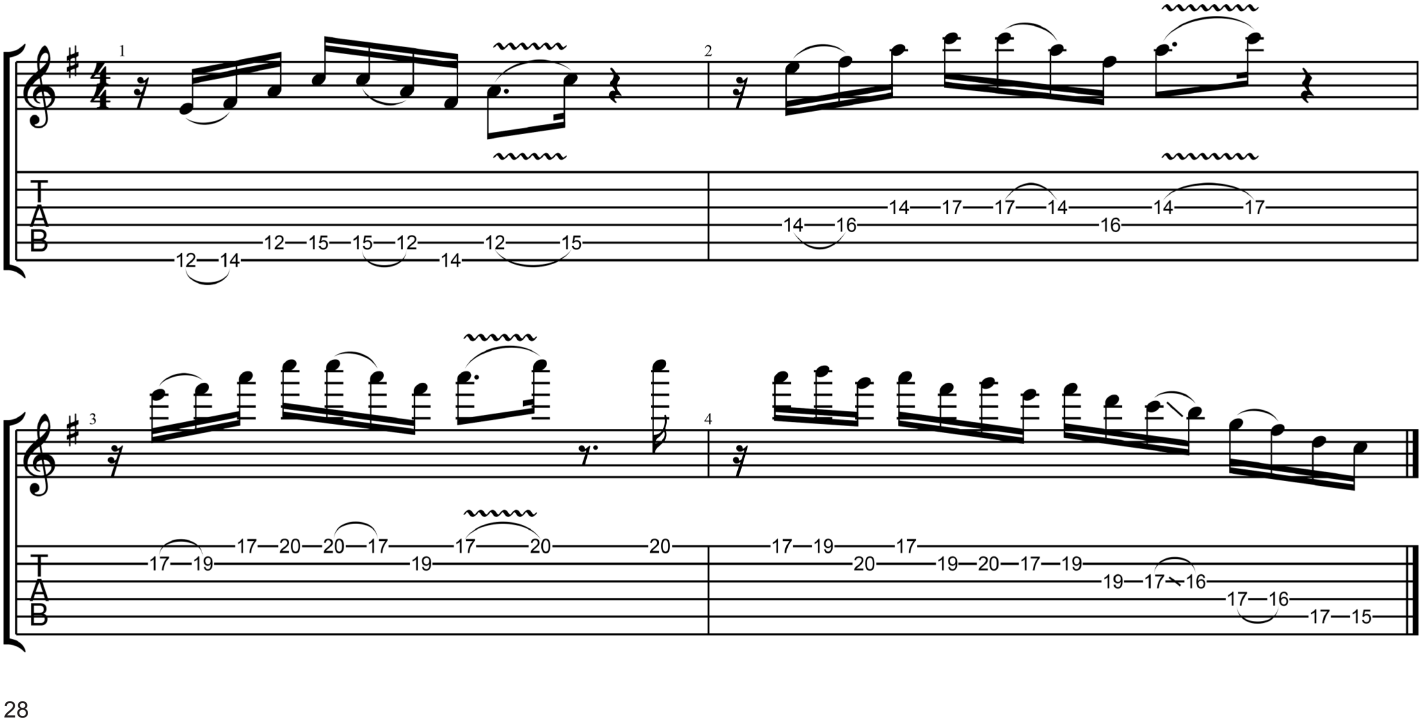
On to Example 4g, where you’ll get to grips with a five-string F#m7b5 arpeggio, played with laid-back, swung 1/4 note triplets that float across the beat. The pace picks up in bars 3-4, rounding off with a dive into the third position of A Minor Pentatonic.

**Example 4g**



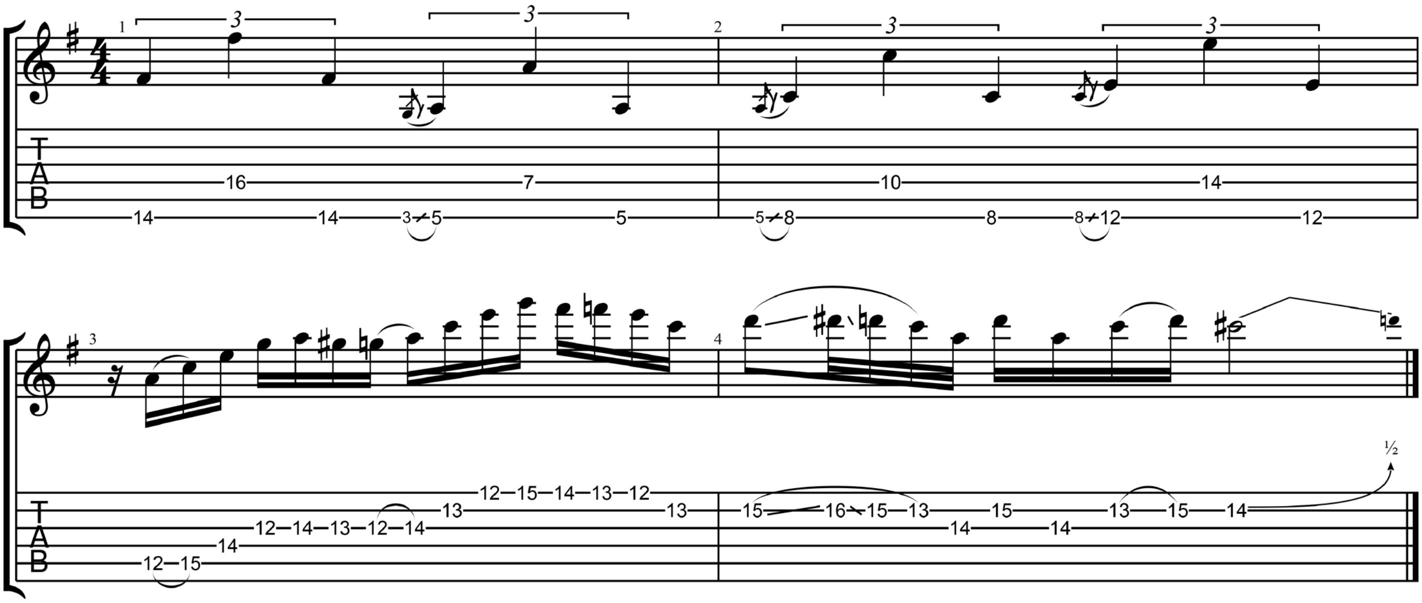
Here, the F#m7b5 chord is played as a melodic motif that repeats and spans three octaves, mainly in 1/16th notes, before winding down with a descending A Dorian lick.

**Example 4h**



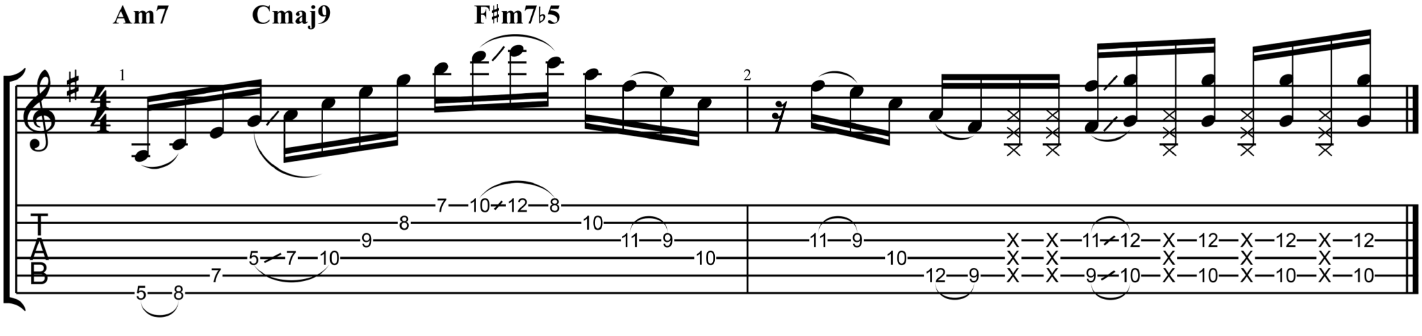
This idea starts with wide string skips for a surprising intervallic vibe, followed by the contrast of a tight ascending run. We're playing octave intervals to begin, highlighting the F#, A, C and E of the F#m7b5 chord. The run in bars 3-4 is an Am7 arpeggio, spiced up with a handful of passing chromatic notes.

**Example 4i**



Finally, this line merges an Am7 arpeggio with a Cmaj9 arpeggio, suggesting an Am11 chord, then segues into an F#m7b5 arpeggio. The F# root of this arpeggio teases an Am6 chord, setting the stage for a Dorian or Melodic minor mood, depending on the role of the A minor in your chord progression.

**Example 4j**



Pat yourself on the back – you've aced Chapter Four! You've now got ten fresh arpeggio substitution licks to jam with. I suggest you start by playing along with the backing tracks, then try your hand at improvising or crafting some licks of your own. Mix in some concepts from earlier chapters to create yourself an intriguing challenge. Next, we'll be exploring the world of *outside* arpeggio substitutions. If you thought this chapter was a wild ride, brace yourself for even more zaniness ahead.

# Chapter Five: Outside Arpeggio Substitutions

Finding the “outside” sound can be a bit like walking a tightrope. Loads of fusion enthusiasts have set out with grand plans to be distinctive, cutting-edge, and a bit out there. But, often, these grand designs end up as discordant noise – the sort of thing with which you might score a National Geographic documentary on spiders. This has left plenty of guitarists scratching their heads, wondering, “Isn’t there a better way to pull this off?”

In Chapter Four we began to suss out some 9th chord vibes using major 7 arpeggios. That idea was the spark that got me started on my arpeggio substitution and superimposition odyssey. And the deeper I dug, the more I discovered some really intriguing, complex intervals. I began to cook up ways of creating 11ths, 13ths and spicy numbers like the b9. But there was more…

Each little eureka moment was a game changer for me as a player. I was fed up with the same old arpeggios cosying up to the root note, but deep dives into superimposition led me to some cracking finds.

In fact, we can chuck in some really quirky superimpositions that, on paper, sound way out there, but really work. Mix them with our drone chord and bam! You’ve got yourself some intriguing chord implications. Fancy giving it a whirl? Well, buckle up, because things are about to get as melodic as heck!

The next ten examples all work over an Am7 drone chord. Each arpeggio will sprinkle its own unique outside flavour and cook up some new chord vibes. Don’t forget to give the audio examples a whirl – hearing these arpeggio-chord mashups really brings the magic to life.

We’re diving this chapter into two once again. First, five licks that use diminished arpeggios, then five that use augmented arpeggios.

# 5 Diminished Substitution Arpeggio Licks

Diminished arpeggios and the Harmonic Minor scale go together like tea and biscuits. Superimposing a diminished arpeggio over a droning Am7 chord whips up some truly quirky intervals. So first, let's break down the chord and arpeggio combo we're about to get cosy with in this half of the chapter.

An A minor triad has the notes A, C, E (1 b3 5)

Let's superimpose over this the first of a bunch of diminished arpeggio cousins, G#dim7, located a half step below our Am7 chord.

G#dim7 has the notes G#, B, D, F (1 b3 b5 bb7)

Mash these two sounds together and we get an A minor triad with an added major 7th (G#), 9th (B), 4th or 11th (D) and b6 (F).

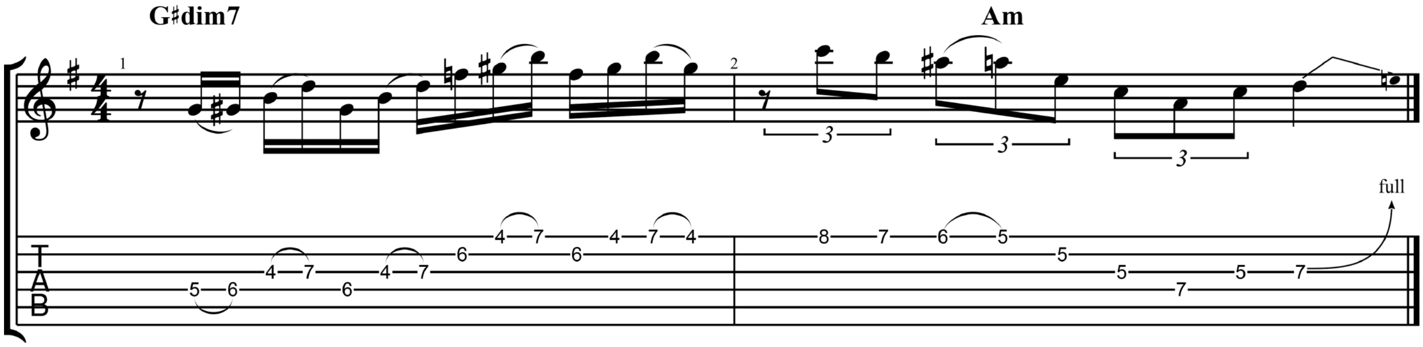
What's the standout interval? Definitely the major 7th – not something you'll find wandering around in the Dorian or Natural Minor neighbourhoods. Adding it to an A minor triad, however, conjures up the sound of an Am(Maj7) chord.

In the following five licks, we'll see this theory strut its stuff in real, practical (and, yes, exciting) ways.

First off, we're going to ascend a G#dim7 arpeggio with a flurry of 1/16th notes over the Am7 drone.

This lick wraps up with a descending A minor arpeggio that has a few chromatic wanderers tagging along.

**Example 5a**

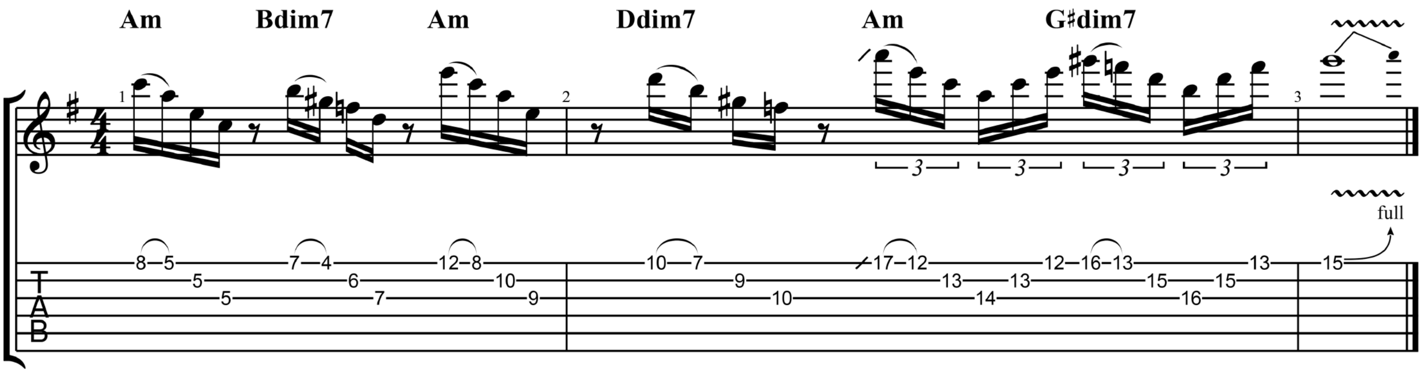


This time, you'll weave through various shapes of an A minor triad arpeggio, interspersed with Bdim7, Ddim7 and G#dim7.

You'll recall that G#dim7 has the notes G#, B, D, F. You can play diminished 7 arpeggios from each one of those notes and they'll all be inversions of each other (containing the same notes in a different order). Mind blowing, eh?!

This shared note business means that you can leap around the fretboard with more freedom, all the while shining a spotlight on that peculiar and tantalising major 7th interval.

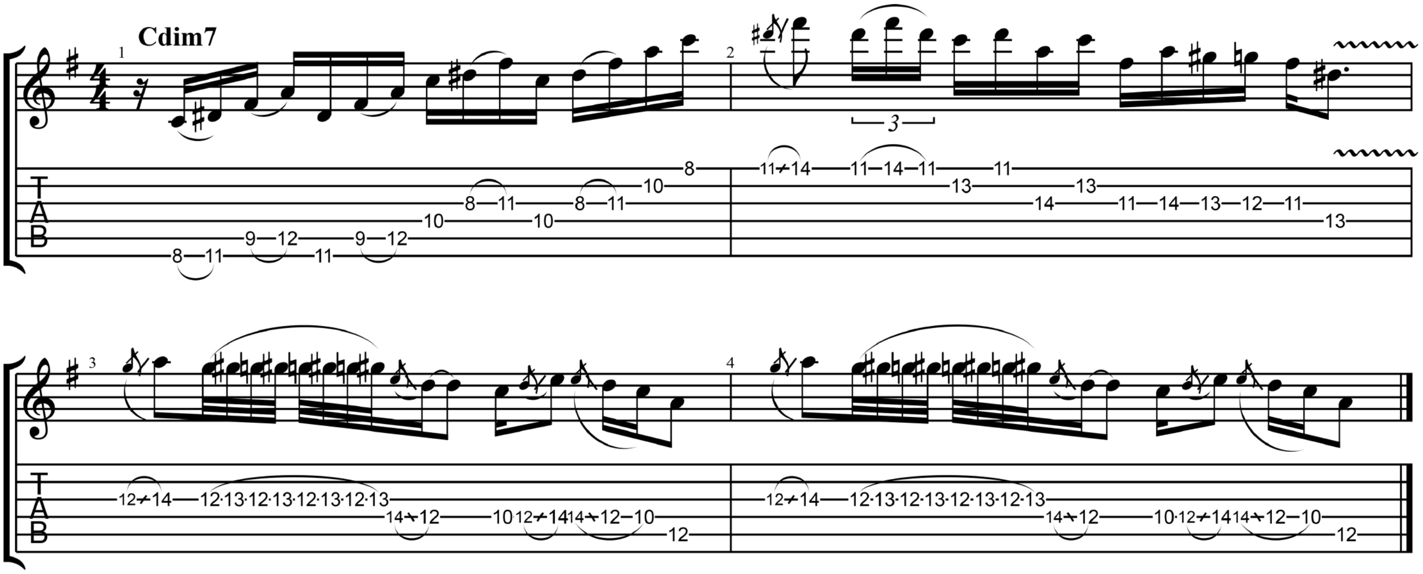
**Example 5b**



As if those diminished 7 arpeggios were not enough, we can also superimpose a Cdim7 arpeggio over Am7. It has the notes C, Eb, Gb and A, so has two notes in common with an A minor triad. Then it adds a b5 (Eb/D#) and a major 6th (Gb/F#). Put it all together and we're cooking up an Am6b5 vibe.

This first lick ascends the Cdim7 arpeggio in a sequenced pattern, then comes back down, breaking up the line rhythmically along the way. Then the lick careers towards its climax with some Hendrix-inspired outside trills that segue into a catchy blues riff!

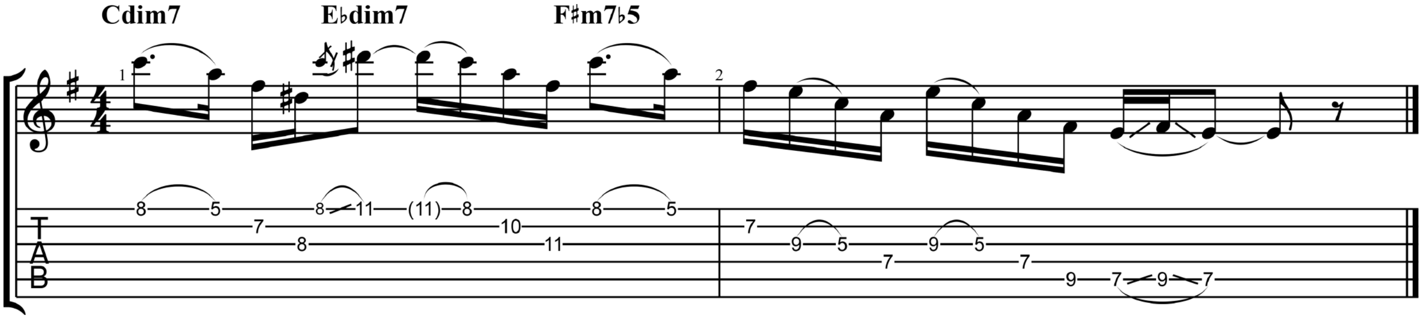
**Example 5c**



If we were able to make four diminished 7 arpeggios out of one G#dim7 chord, then you bet we can do the same with Cdim7 (which also gives us Ebdim7, Gbdim7 and Adim7). All four chords share the same DNA and have identical notes, just jumbled up!

In this line, we combine Cdim7 and Ebdim7 arpeggios and, for good measure, throw in an F#m7b5 to go along with them. Over Am7 these outside notes blend together some b5 dissonance and hopeful sounding major 6th vibes.

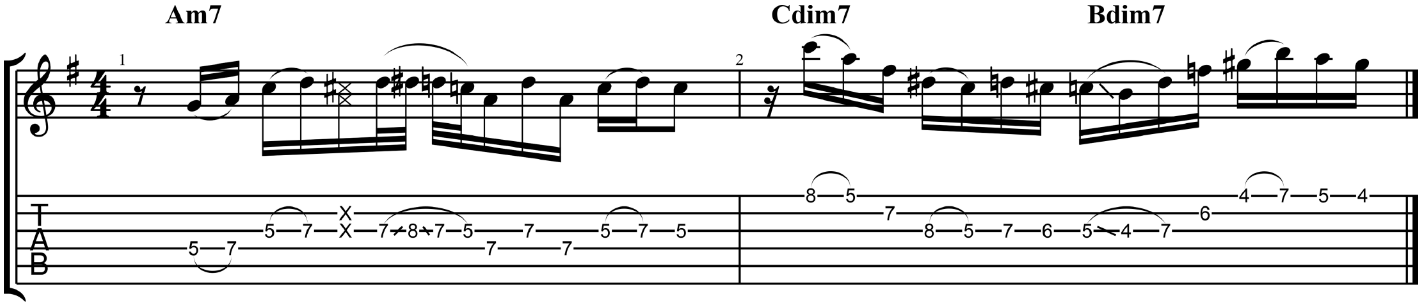
**Example 5d**


Cdim7
E♭dim7
F♯m7♭5
T
A
B
8 5 7 8 8 11 (11) 8 10 11 8 5
7 9 5 7 9 5 7 9 7 9 7

This example uses the Cdim7 arpeggio again and combines it with Bdim7 (one of the inversions of our G#dim7). We start with a classic A Minor Pentatonic lick before diving into Cdim7, then take a quick hop over to Bdim7.

The Cdim7 throws in a bluesy b5 and the major 6th smacks of the Melodic Minor, all thanks to the Eb/D# and Gb/F# notes. The Bdim7 adds a neat chromatic twist and brings back that G# note, dialling up a Harmonic or Melodic Minor vibe that's pure spy thriller material.

**Example 5e**


Am7
Cdim7
Bdim7
T
A
B
5 7 5 7 X X 7 8 7 5 7 7 7 5 7 5
8 5 7 8 5 7 6 5 4 7 6 4 7 5 4

## 5 Augmented Substitution Arpeggio Licks

Augmented arpeggios have a bit of a rep for hanging out with the Melodic Minor scale and Phrygian Dominant mode. When one crashes into our Am7 drone party, it stirs up some pretty wild intervals.

**Am:** A, C, E (1 b3 5)

**Eaug:** E, G#, C (1 3 #5)

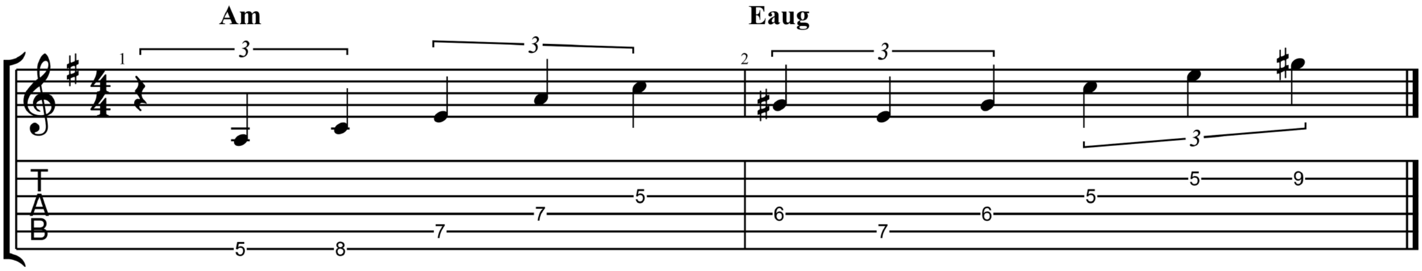
The G# (a familiar face by now) ushers in the Harmonic Minor's major 7th interval. You might think, "Hang on, isn't this just a rehash of what we've seen before?"

Well, yes and no.

Dive a bit deeper into how augmented arpeggios flip around, sprinkle in some enclosures and/or passing notes, and you'll find the augmented sound has enough distinctive flair to stand out as a totally different beast. (Sorry, Jeff Loomis and Yngwie Malmsteen enthusiasts!)

The first of our augmented escapades has us starting with an inside A minor arpeggio before flipping to the outside vibe with an Eaug shape. Keeping it all in 1/4 note triplets maintains a laid-back, floaty feel.

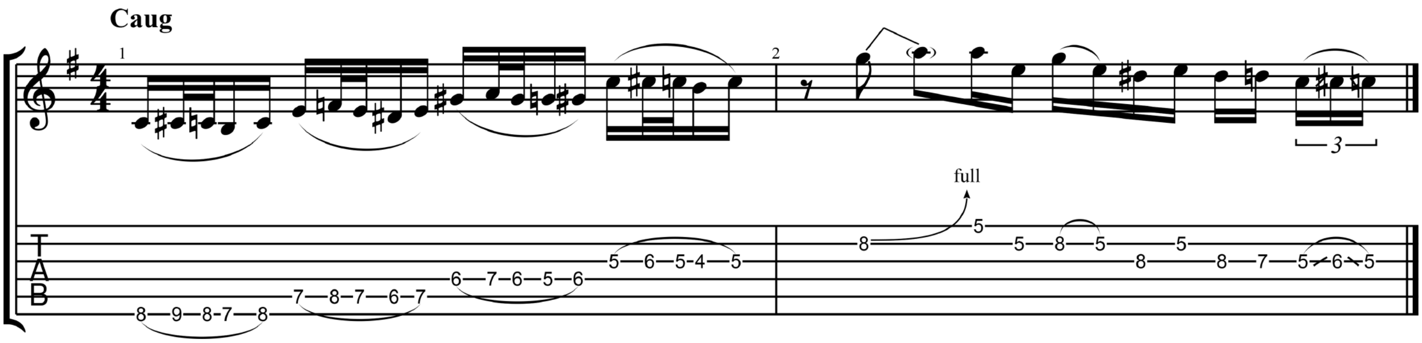
**Example 5f**



Next, you'll play a Caug arpeggio, which has the notes C, E and G#. Yes, you guessed it, augmented arpeggios are inversions of each other too! The Caug arpeggio is played with rolling, gypsy enclosures (as seen in Chapter Three).

When paired with the droning Am7 chord, the G# creates the inference of an Am(Maj7). The lick resolves on a simple A Minor Pentatonic phrase.

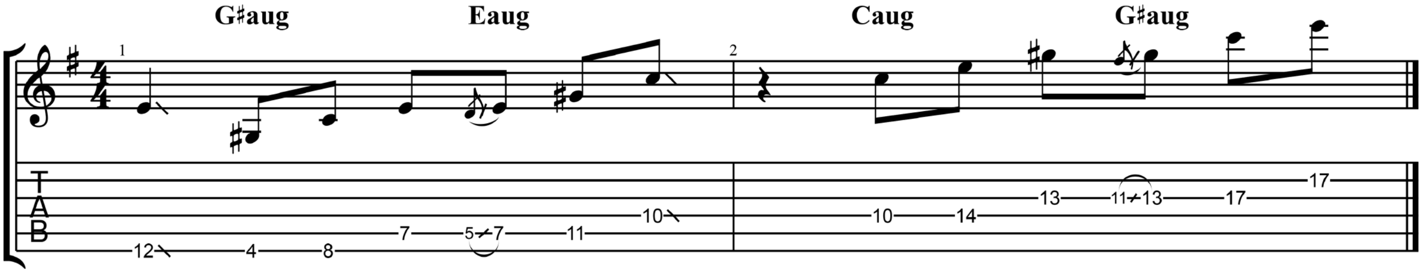
**Example 5g**



In the following line, you'll play G#, E and C augmented arpeggios, using predominantly 1/8th notes to build tension at a slower pace.

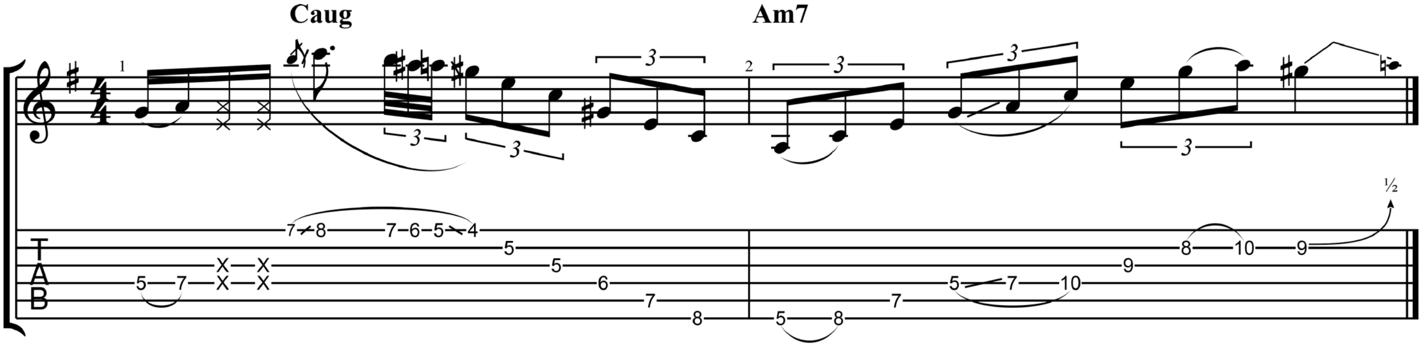
This laid back line will also give you a chance to hear and understand the sound of these intervals at a more digestible speed.

**Example 5h**



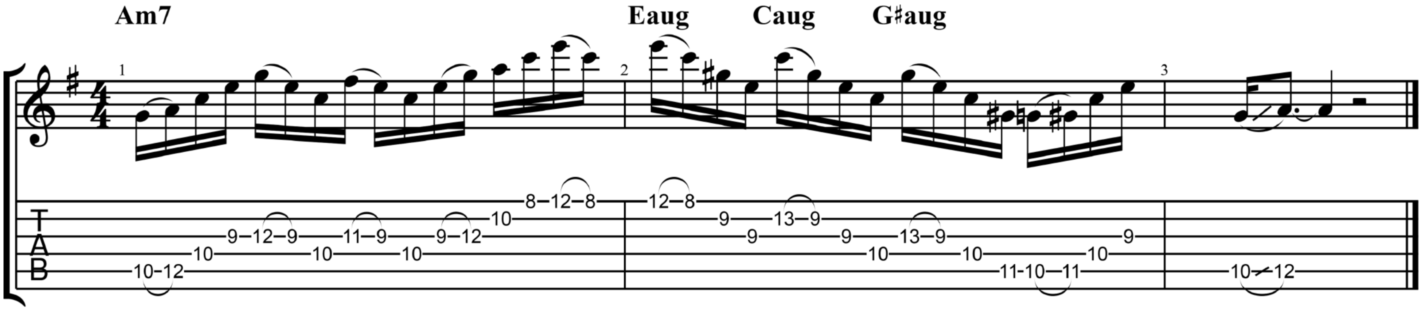
Next, we move on to Example 5i where the line highlights a Caug arpeggio, once again conjuring up the spooky, tense sound of Am(Maj7). I've also included some descending chromaticism as a brief call-back to the concepts shown in Chapter One.

**Example 5i**



Finally, this line uses an inside Am7 arpeggio lick in the first bar. The second bar uses E, C and G# augmented arpeggios in a descending sequence.

**Example 5j**



Hurray for you! You've completed Chapter Five!

You now have ten, new outside arpeggio substitution licks to practice. These are some of the hardest example licks we've seen throughout the book, so improvising with them immediately could be very challenging.

With that in mind, practice them slowly with a metronome before working up to the speed of the backing track provided.

In the next chapter we'll start looking at Whole Tone scale licks. "What's the Whole Tone scale and how do we use it?" you may well ask. Haven't I earned your trust yet?!

Sit tight and we'll get into it over the page.

# Chapter Six: Whole Tone Outside Licks

For ages, I pegged the Whole Tone scale as something straight out of a Looney Tunes soundtrack. You know, the go-to for dream sequences or the aftermath of a cartoon character taking a comical hammer to the noggin. Never in a million years did I think, “That’s going to sound ace on the old six-string.” But hey, times change.

**Quick heads-up:** My stories often have a “then I saw the light” moment. Apologies if they come across as a bit self-congratulatory or daft!

Back when I was flat sharing with a total metalhead, our place practically vibrated with the sound of extreme tunes. One evening, *Silent Wars* by Arch Enemy was blasting through his door; not just any track, but one with a solo by Christopher Amott that’s pure fire.

As the solo unleashed, it checked all the metal solo boxes:

- Menacing octaves – *tick*
- Gnarly diminished arpeggios – *tick*
- A dash of the Phrygian Dominant scale – *tick*
- A sprinkle of blues for good measure – *tick*

But then… Bam! There was a Whole Tone run that was downright evil, utterly compelling and unmistakably cool.

That was my “I’ve gotta get in on this” moment, and like any self-respecting music nerd in 2009, I dived headfirst into the YouTube abyss to explore the Whole Tone scale.

After a marathon of improvisation, I discovered its use in blues and jazz-fusion. The way this scale shook up these genres was a game-changer, especially since both are laden with their own set of comfortable clichés.

Around this time, I was teaching a student who was big into King Crimson and the guitar wizardry of Robert Fripp, and this led me down another rabbit hole to learn some of their tracks on request.

“You gotta hear *Fracture* by King Crimson, it’s bizarre!” he said. He wasn’t wrong. That track is all kinds of odd and utterly captivating.

These days, the Whole Tone scale and I are still good mates. I’m chuffed we spent that time getting acquainted. So, let’s jump into my Zouptastic take on ten banging Whole Tone licks!

Before we get started, however, let’s take a moment for a quick refresher on the Whole Tone scale. There’s quite a bit to unravel here, and a little historical and theoretical detour is in order.

The Whole Tone scale owes its birth, cultivation and transformation to the French composer Olivier Messiaen. Yes, you read that right, the guy was such a musical wizard that he went ahead and conjured up his own scales.

Messiaen’s scales played by their own set of intriguing rules, distinct from the garden-variety scales we’re used to. They consisted entirely of symmetrical (or repeating) intervals and were somewhat restricted in their transpositional capabilities.

For instance, while the major scale can strut its stuff in twelve keys, the Whole Tone is more of a two-trick pony (more on that tidbit shortly). Due to such quirks, Messiaen’s earned the monikers “Symmetrical scales” or “Scales of Limited Transposition”.

So, what's this "limited transposition" business about? To get to the heart of it, we need to dissect the scale and its intervals a bit. Here are a few notable features of the Whole Tone:

1. It flaunts just six notes per octave.

2. It marches to the beat of only two keys. These notes, which can waltz around in any order, comprise either E, F#, G#, A#, C, D or F, G, A, B, C#, D#.

3. Each note is sandwiched by a whole step interval on both sides.

4. It's a bit of a minimalist when it comes to harmonization, and is able to muster only two chords, both of them augmented. (Quite the modest line-up compared to the major scale's ensemble of seven chords!)

The table below shows the notes, intervals and the formula of the E Whole Tone scale.

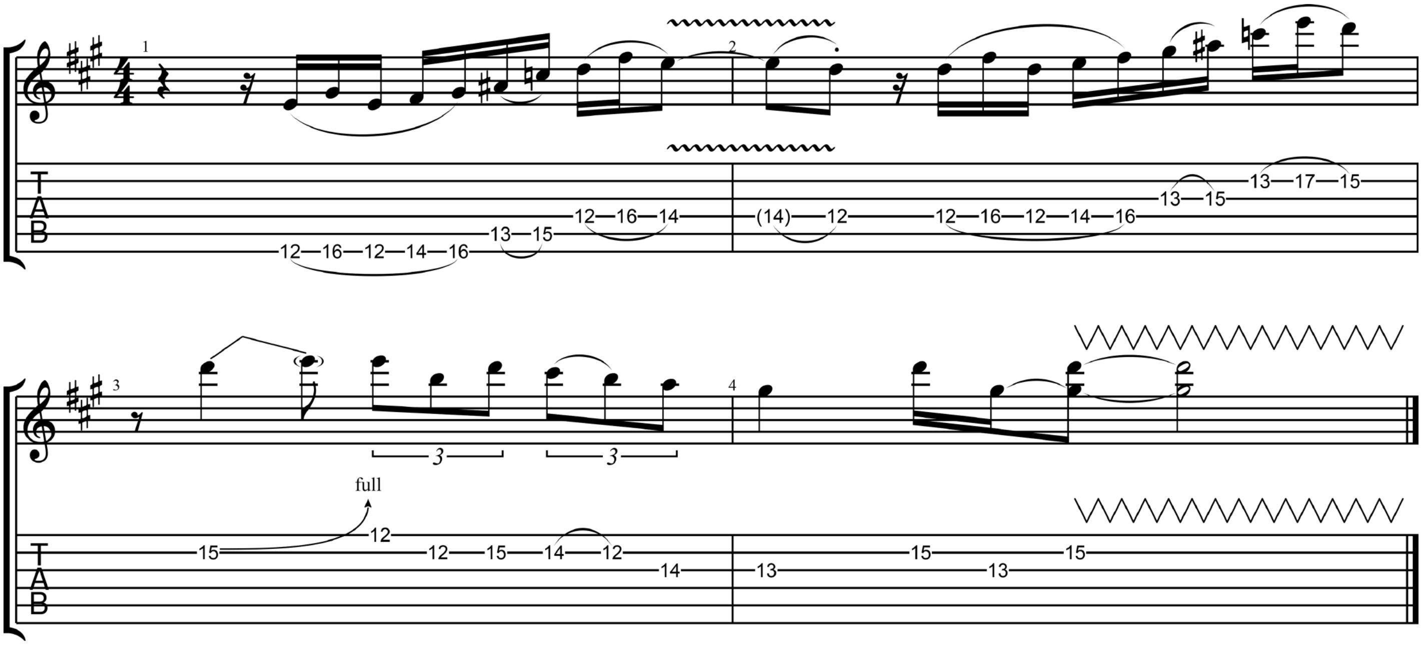
| | **E Whole Tone Scale** |
|---|---|
| **Notes of Scale** | E, F#, G#, A#, C, D |
| **Scale Intervals** | 1 2 3 #4 #5 b7 |
| **Scale Formula** | R W W W W W |

On the surface, this scale might seem as practical as investing in acting classes for Tommy Wiseau. However, when it comes to crafting tension over a dominant 7th chord, this scale really shines. Pair it with an E7 chord, and the standout intervals are the A# and C, serving up spicy #4/b5 and #5 intervals respectively. These Whole Tone licks, played over an E7 drone, will shine when you listen to the audio.

Starting off, our first lick is a legato workout that zigs and zags across the fretboard, diving into a pool of five-, then two-, then three-notes-per-string. The trickiest part? That rollercoaster of a five-note legato that needs just one pick stroke to set it off. Remember, it's not about how fast you can go but how smoothly you can flow. Keep those legato notes even in volume and as tight as a drum.

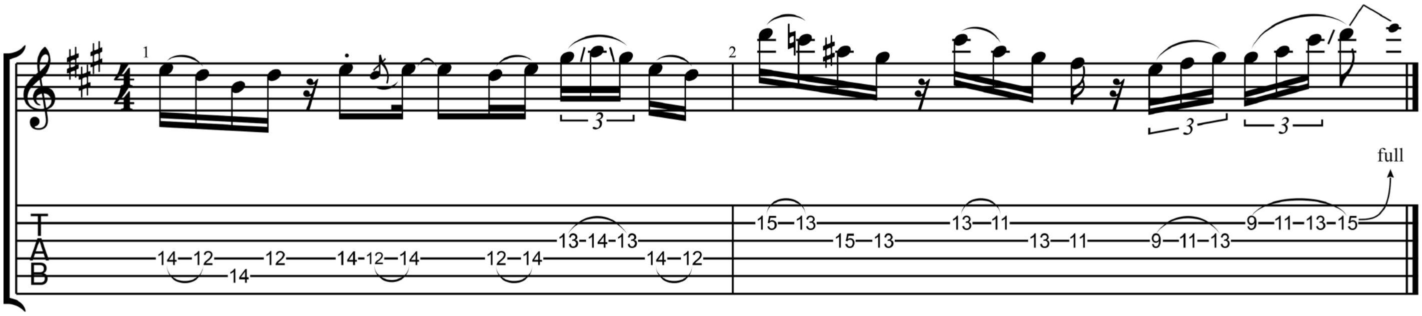
This lick lands gently into an "inside" E Mixolydian groove, dialling back to a relaxed triplet vibe after the whirlwind of 1/16th notes. It's like coming home after a wild night out.

**Example 6a**



Now, buckle up as we marry E Mixolydian Pentatonic vibes with the wild child that is the E Whole Tone scale. It's a two-note-per-string party until we crash into a three-note legato shindig at the bar's end.

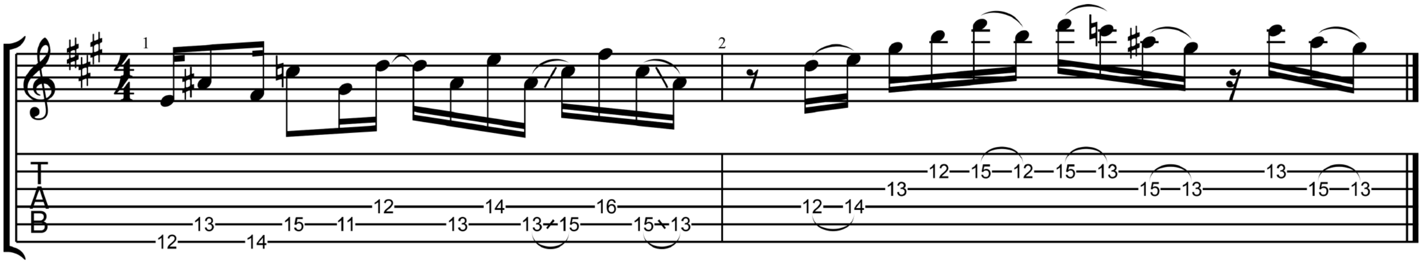
**Example 6b**



Now we're playing hopscotch with tritone intervals straight out of the Whole Tone playbook. Starting on E and leaping to A# brings out that devilish tritone, courtesy of our friends Black Sabbath. The second bar reels it back in with an E7 hug, keeping your ears from wandering too far into the abyss.

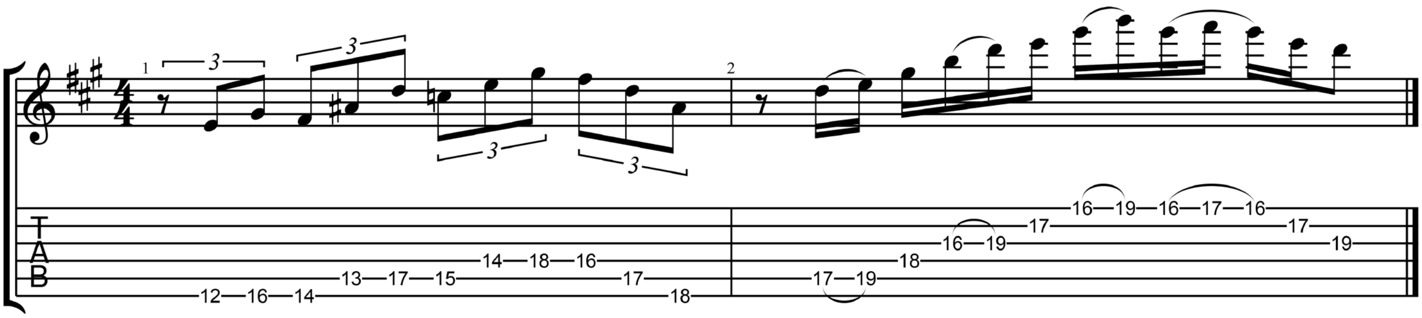
There's a whole salad of ideas in this lick, so take a listen before you leap. It helps to get a feel for it in context.

**Example 6c**



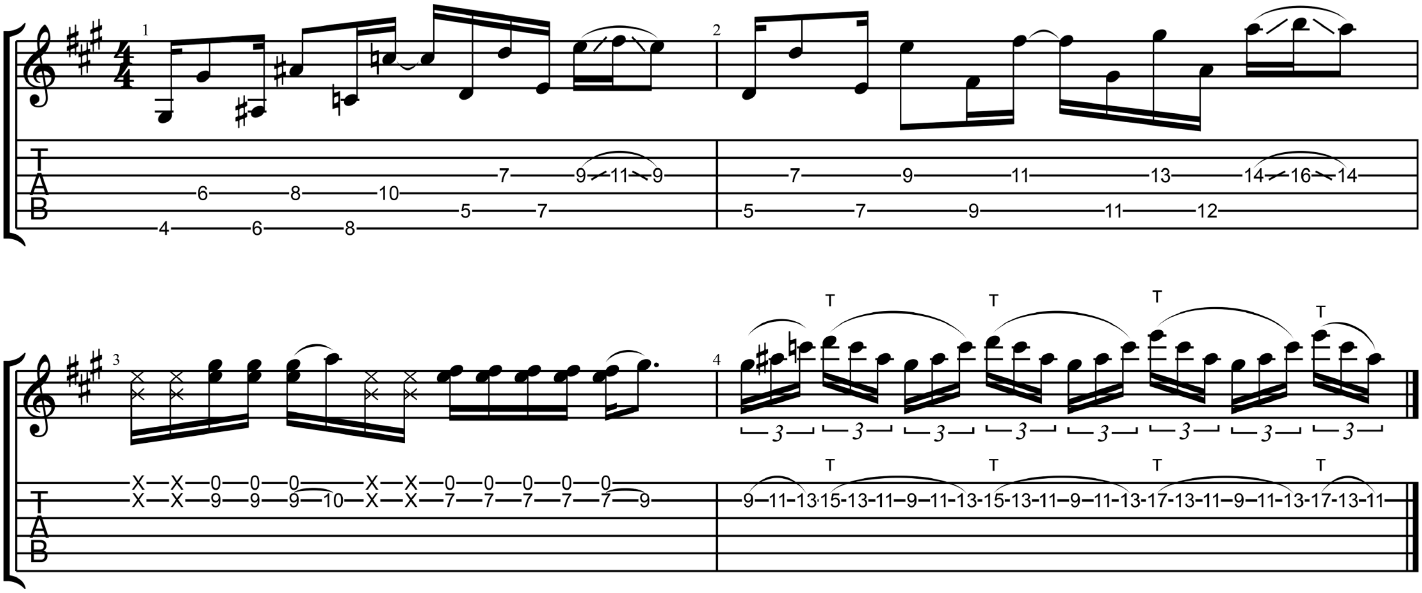
Example 6d is a smooth sail through Whole Tone waters with triplet breezes before hitting a storm of 1/16th notes. It's a dance of tension and release, of outside and inside. It's like jazz, but you can understand it (!)

**Example 6d**



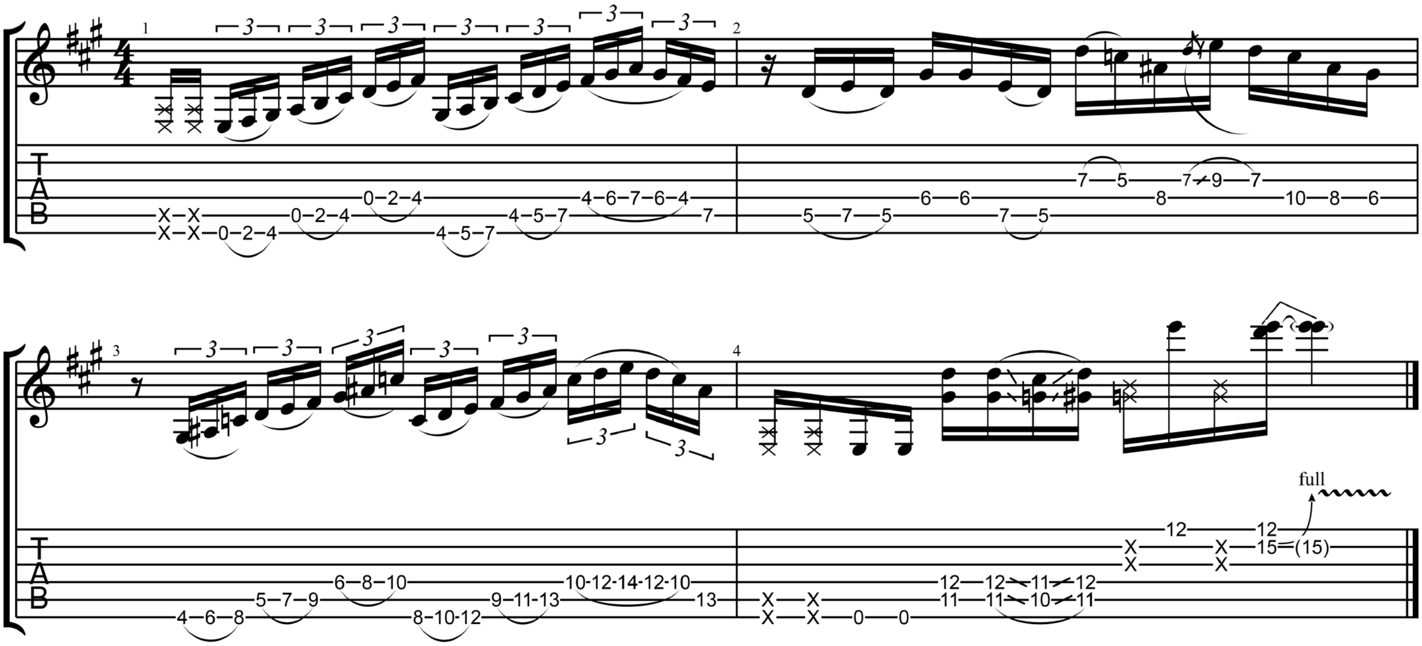
This is kind of based around Example 6c but swaps those tritones for octaves. And, just because we can, we're throwing in some tapping in bar four. It's got a vibe that screams "The Simpsons Go Jazz"!

**Example 6e**



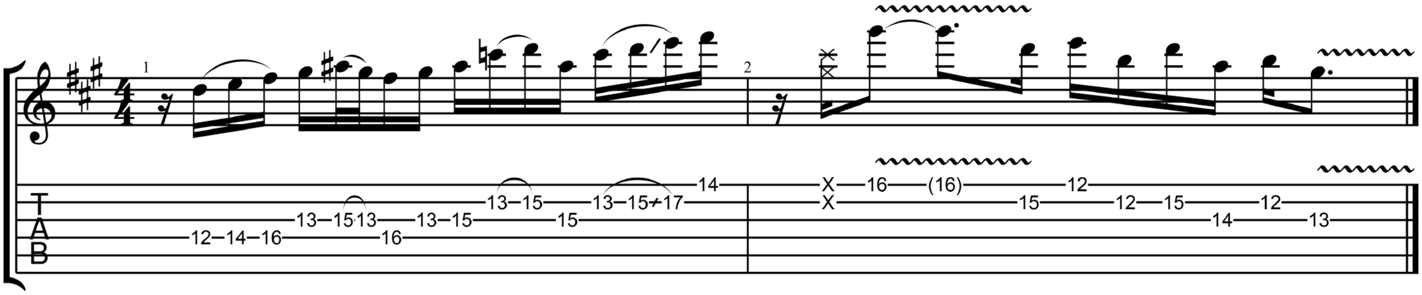
Imagine hearing Poison if they decided to play jazz-fusion. We've got legato runs that jump from Mixolydian comfort to Whole Tone surprise. It's all about that shift, that movement, that *Nothing But a Good Time* feeling, but with a twist.

**Example 6f**



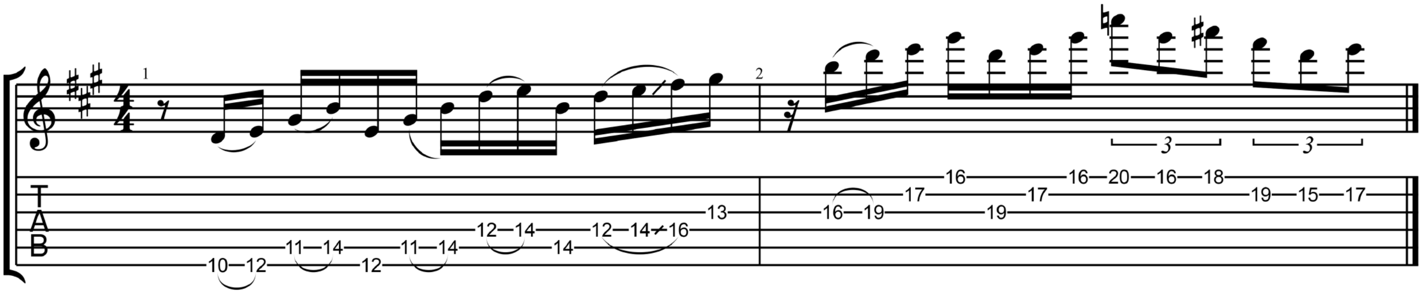
Example 6g starts with a climb up the Whole Tone ladder, throwing in some legato flair. Watch out for the 1/32nd note zephyr – it's a brief storm in a calm sea. This lick ends on a sweet E Mixolydian note, asking you to give those first and last notes some love with a touch of vibrato.

**Example 6g**



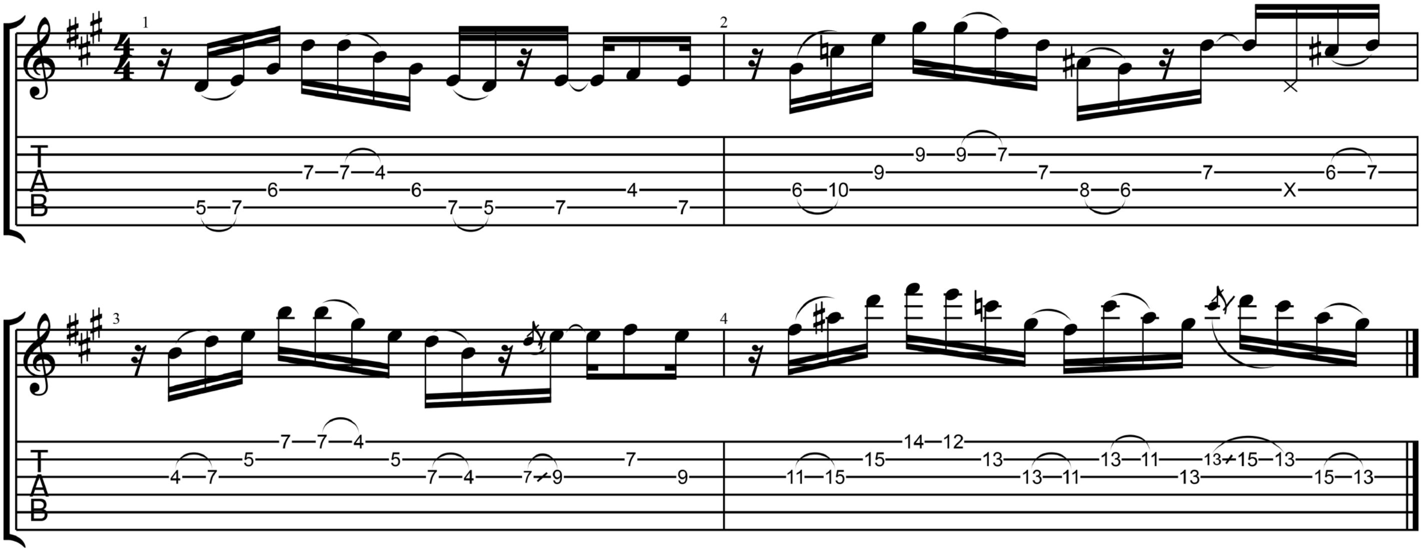
Now we're playing with an E7 arpeggio that spans continents…well, octaves anyway. It's a quicksilver dream of legato and shifts, from the precision of 1/16th notes to the swagger of triplet 1/8ths, ending with a Whole Tone descent.

**Example 6h**



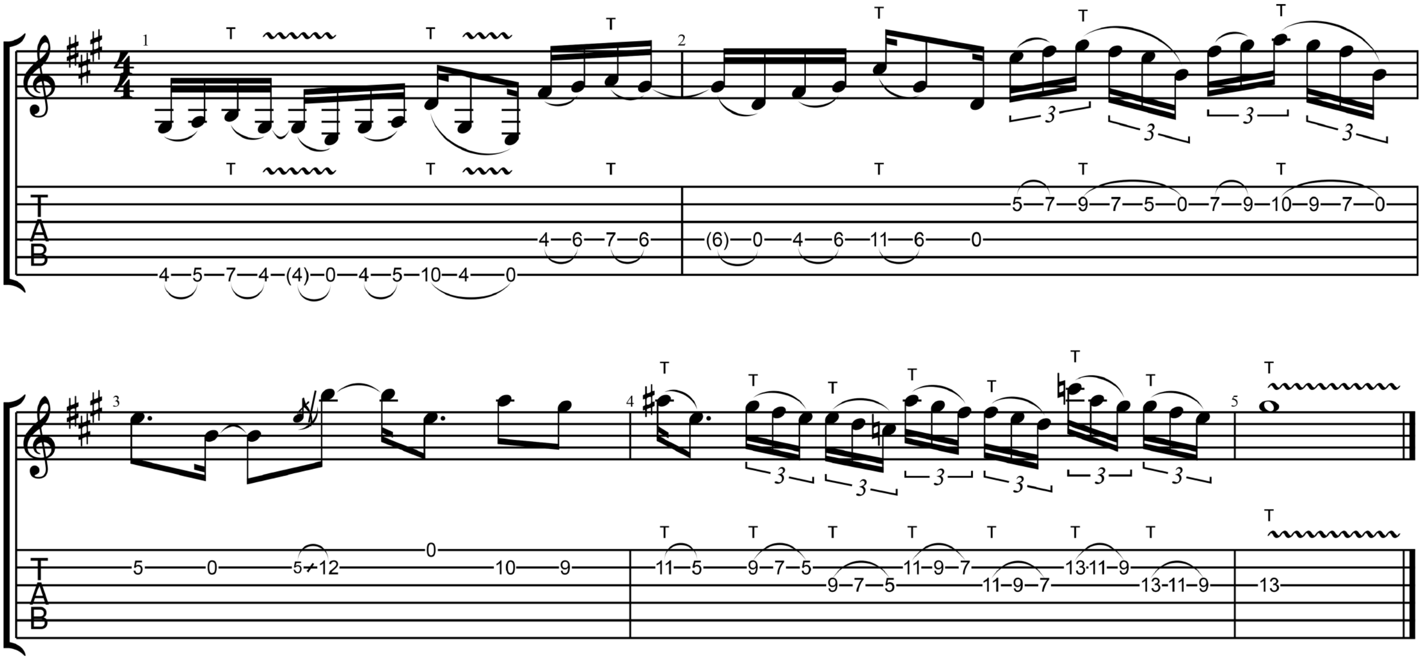
Example 6i is a journey from the inside out, starting snugly within an E7 arpeggio before venturing out to augmented lands. Combining two augmented arpeggios a whole step apart covers all the bases of the Whole Tone scale, offering a neat trick when things get too predictable.

**Example 6i**



Finally, this line challenges you to mix string-skipped legato with taps, weaving through the E Mixolydian and Whole Tone scales. It's the Everest of this chapter – demanding, but oh-so rewarding.

**Example 6j**



Fantastic job making it through those ten uniquely wild Whole Tone scale licks! Now, it's time to go deeper with the backing tracks. Let the peculiar charm of the outside sound wash over you, especially how it dances around the E7 chord. It's a sonic exploration like no other.

Your mission for this chapter, should you choose to boldly accept, involves crafting a series of licks that dive into the quirky depths of the Whole Tone. Here's your creative playbook:

- *1 x Whole Tone lick with taps:* Unleash your inner rockstar with a lick that incorporates tapping, bringing a crisp, articulate dimension to the scale's eerie charm
- *2 x Whole Tone licks mixing legato and shredding (or slower staccato notes):* Blend the smooth, flowing nature of legato with the raw energy of shredding or, if you prefer, the deliberate punch of staccato notes. These licks should showcase the dynamic versatility of the Whole Tone
- *1 x double augmented arpeggio covering all six notes of the E Whole Tone scale:* Construct a lick that employs a double augmented arpeggio to navigate all six notes of E Whole Tone, unveiling the full spectrum of its sonic landscape
- *1 x lick starting with inside E Mixolydian (or an E7 arpeggio) followed by outside Whole Tone scale (inside to out):* Begin with the familiar territory of an E Mixolydian or E7 arpeggio, then venture into the adventurous realms of the Whole Tone. This transition from inside to outside will create a fascinating tension and release.
- *1 lick starting with outside Whole Tone followed by E Mixolydian or an E7 arpeggio (outside to inside):* Flip the script by starting in the enigmatic space of the Whole Tone before returning to the comfort of E Mixolydian or an E7 arpeggio. It's a journey from the wild, back to home base.

Are you buzzing with excitement for what's next? Our exploration continues into another mysterious scale from Messiaen's Scales of Limited Transposition arsenal. Next up, we'll demystify the Half-Whole Diminished scale. Prepare to dive into another layer of musical intrigue!

# Chapter Seven: Diminished Scale Outside Licks

If you're not wandering around in a daze on planet Noobitron X9, the chances are you've stumbled across the terms "diminished arpeggio" or "diminished chord" at least once or twice. However, when it comes to the Diminished scale, most of us earthlings find ourselves in uncharted waters.

During my adventures, the Diminished scale has struck me as one of the eeriest and most enigmatic scales out there. Listening to licks from legends like Allan Holdsworth and John Coltrane, I've been captivated by the eerie tension and whirlwind of chaos it conjures. It's got that Toccata and Fugue in D Minor vibe. Think Bach meets a Transylvanian vampire in a jazz club.

Robben Ford, a maestro of the blues guitar, is one of the rare souls I've seen weaving this scale into his bluesy tales, especially in those crafty turnarounds. His knack for embedding the scale adds layers to his sound, carving out a niche that's both unique and intriguing. Let's be honest, stumbling upon genuinely "surprising" blues tunes isn't an everyday occurrence, so Robben throwing us some audio curveballs is downright invigorating. And, now that it's on my mind, seriously… drop this book for a sec and treat your ears to some Robben Ford goodness!

Now, I've cooked up ten Diminished scale licks to spice up your musical pantry. But, before we dive headfirst into learning them, let's take a moment to dissect the scale's structure, intervals and defining features.

The Diminished scale (sometimes dubbed the Double Diminished scale) is another one of Olivier Messiaen's oddball inventions. Just like the Whole Tone scale, it's part of the Symmetrical scales gang, also known as the Scales of Limited Transposition.

Sound-wise, the Diminished scale is a whole different beast to the Whole Tone. However, they're kindred spirits. The Diminished also has the symmetry of repeating intervals and shares the quirk of limited transposition, in this case being playable in just three keys.

There are two flavours of the Diminished scale on the menu. For the sake of this chapter, we'll be serving all examples based on the notes of a G#dim7 chord. (That's G#, B, D and F for those keeping score).

The first variation or mode of the scale follows a pattern of half steps and whole steps on repeat (root H W H W, etc). This is known as the Half-Whole Diminished.

The second variation or mode flips the script and follows a pattern of repeating whole steps and half steps (root W H W H, etc). This is known as the Whole-Half Diminished.

Have a gander at the table below for a clearer picture.

| | **G# Half-Whole Diminished** | **G# Whole-Half Diminished** |
|---|---|---|
| **Notes of Scale** | G#, A, B, C, D, D#, F, F# | G#, A#, B, C#, D, E, F, G |
| **Scale Intervals** | 1 b2 b3 b4 b5 5 bb7 b7 | 1 2 b3 4 b5 b6 bb7 7 |
| **Scale Formula** | Root H W H W H W H | Root W H W H W H W |

As you can see, both variations of the scale share some notes but also throw in a few curveballs. The common ground is found in the G#, B, D and F notes of the G#dim7 chord. No matter which version of the scale you're jamming on, you're essentially sketching out a diminished chord or arpeggio.

The twists and turns come from the contrasting notes sprinkled between the common ones, that craft those moments of chromaticism and outside tension. These "in-betweeners" are like the culinary equivalent of bay leaves in your Bolognese sauce – they do their bit but they aren't the stars of the show**!**

The lick line-up in this chapter splits into two teams: the first five ideas are all about the **H**alf-Whole Diminished scale, while the second squad plays for the Whole-Half Diminished scale team.

These riffs are going to jam over a steady E7 chord. We'll kick things off using the diminished VIPs: G#, B, D, and F, which will serve as our launchpads for the scale-based licks.

It's a pretty standard move to lean on a diminished arpeggio that matches the major 3rd of whatever dominant 7th chord you're working with. For this jam session, the E7 chord's major 3rd is our pal G#. If you were grooving with an A7 chord, you'd switch to a C# Diminished scale. A B7 chord would call for D# Diminished scales, and so on.

And because we can't resist mixing things up, we'll sprinkle in some cosy E Mixolydian vibes and E7 arpeggio licks. This way, we'll spice things up with a little contrast, playing a game of musical chairs between the edgy outside and the comforting inside.

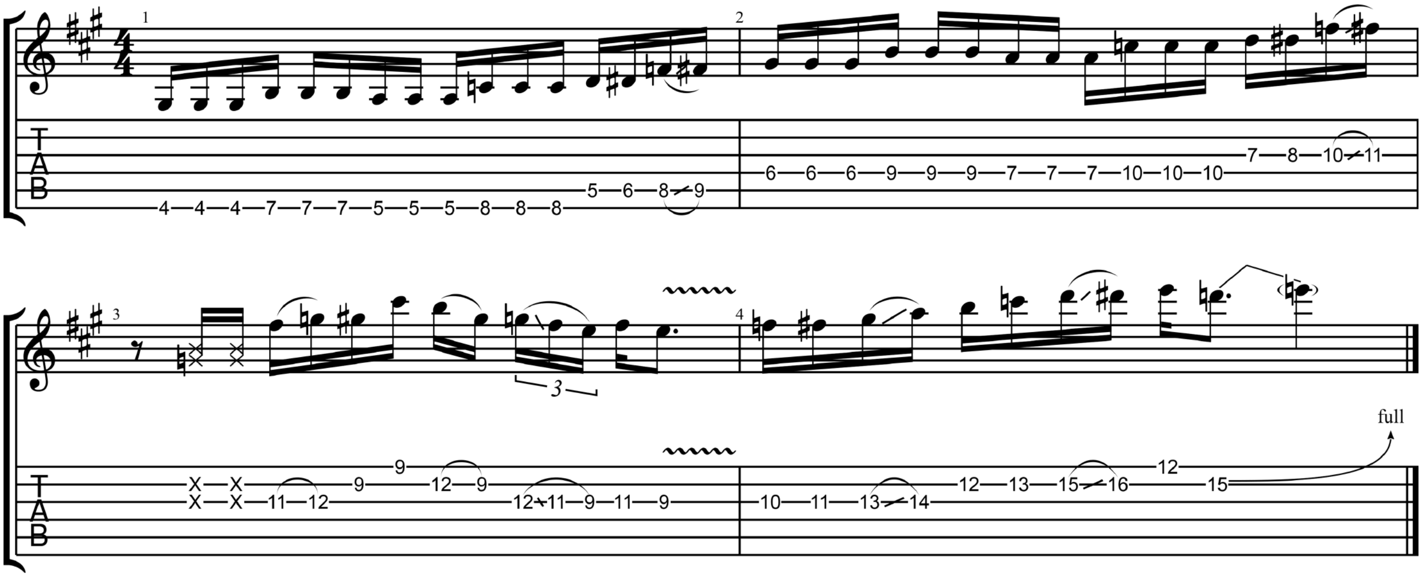
## 5 Half-Whole Diminished Scale Licks

The next five examples get their spice from the G# Half-Whole scale. Keep the audio handy because some of these licks are out there!

First up, we begin with some rapid-fire 1/16th notes in the first of our Half-Whole diminished delights. Mixing two-note-per-string setups with fours, we're keeping it intense but manageable. The tension is high with loads of repeats.

Then we slide into E Major Pentatonic by the third bar, leaning into a more inside Mixolydian or dominant vibe. But just when you're feeling comfy, we throw back to the Half-Whole scale in bar four. Remember, tension is nothing without its buddy, release!

**Example 7a**



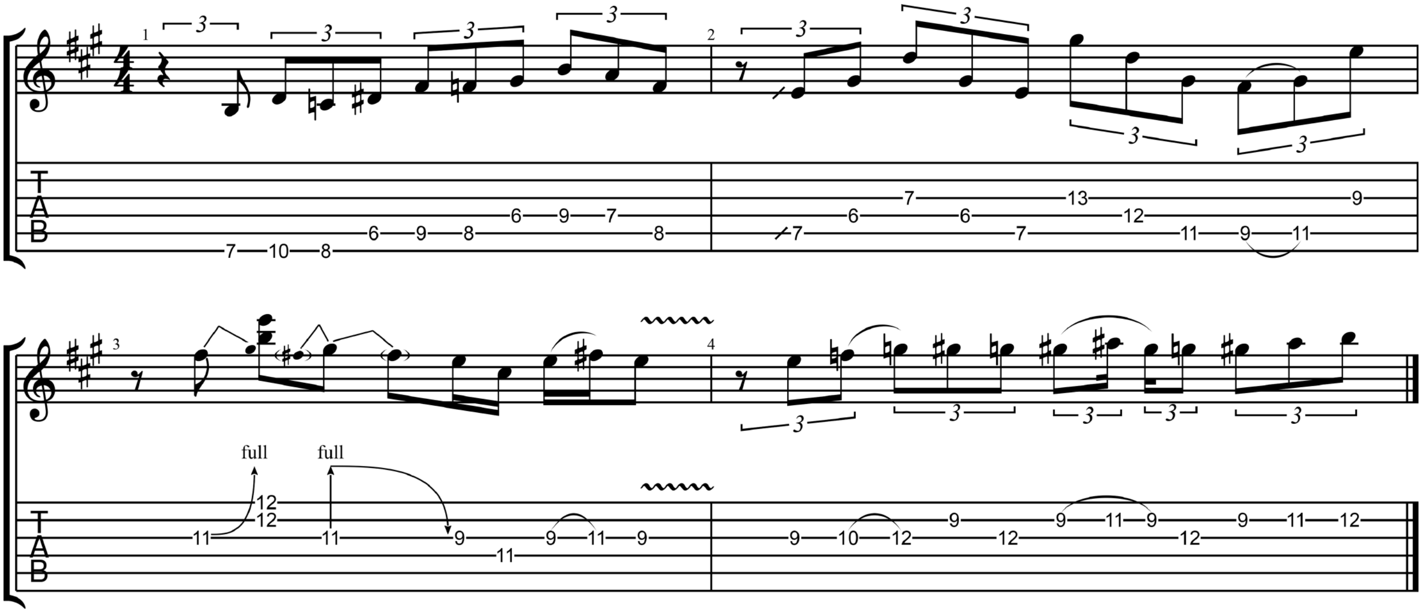
1
2
3
4
T
A
B
4—4—4—7—7—7—5—5—5—8—8—8—5—6—8—9
6—6—6—9—9—9—7—7—7—10—10—10—7—8—10—11
X—X—11—12—9—9—12—9—12—11—9—11—9
X—X
3
10—11—13—14—12—13—15—16—12—15
full

Now let’s go on a climb through the G# Half-Whole scale starting on a B, with a neat three-note-per-string pattern.

By bars two and three, we’re veering into inside territory with some E7 arpeggios and a dash of E Major Pentatonic.

The fourth bar wraps it up with a Half-Whole shape, ramping up the tension. Get this right, and you can spread that delicious discomfort far and wide.

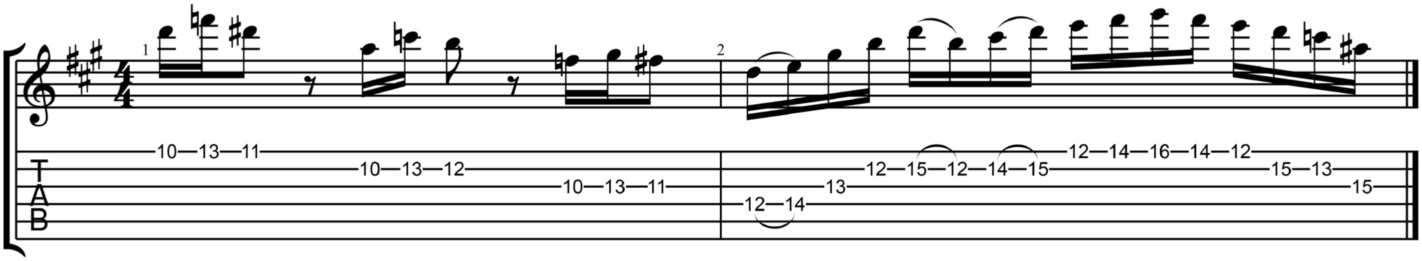
**Example 7b**



Now we’re descending across strings one to three, dabbling in the Half-Whole scale with a three-note-per-string tactic. Those pauses? They add a killer bounce. If you’re puzzled over how to make those rests pop, give the audio a whirl for some clarity.

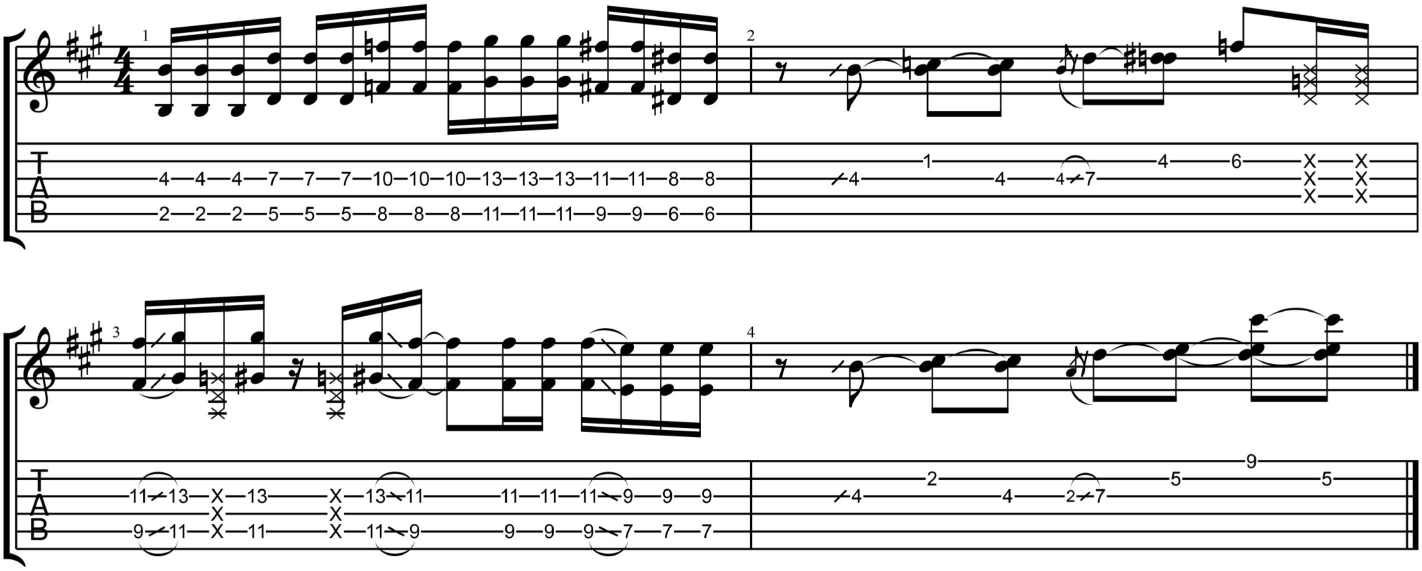
We wrap up in bar two by mixing an E7 arpeggio with the E Mixolydian scale, and giving a nod to the Whole Tone scale we met in Chapter Six.

**Example 7c**



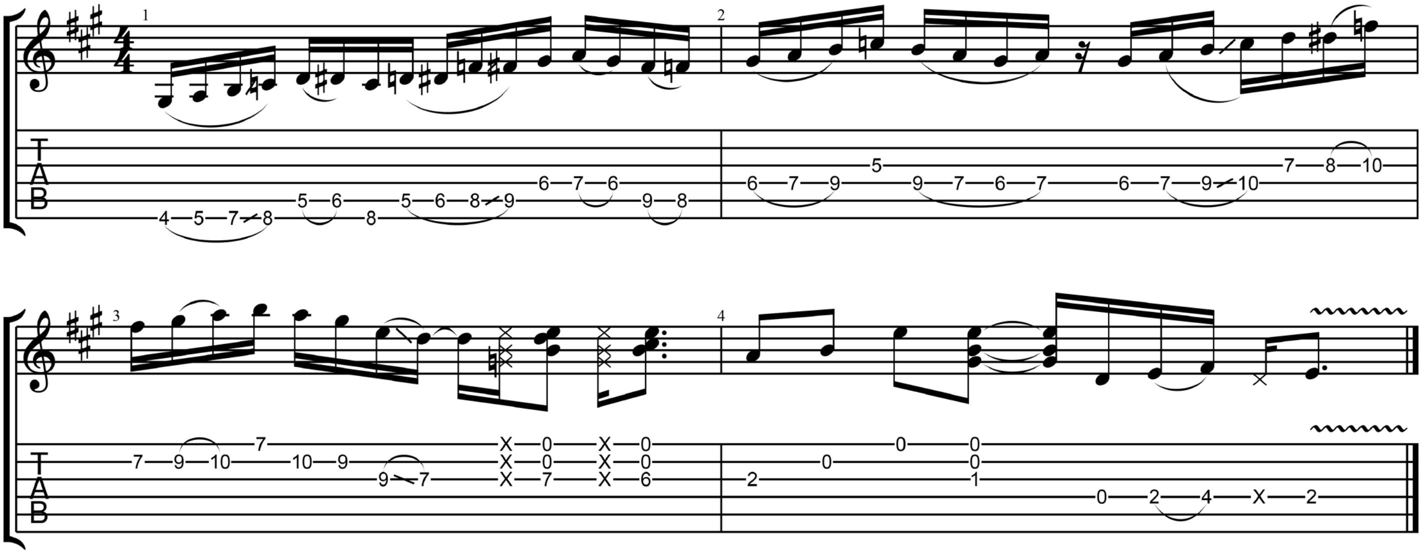
Example 7d explores octave chords with a Dave Grohl twist, spotlighting notes from both the Half-Whole scale and E Mixolydian. It's that inside vs outside dance we all dig. Bars two and four offer a blend of b2 and sus2 intervals, creating a tension-filled "bleeding" effect. Influenced by the likes of Periphery and Killswitch Engage, it's a sound I adore. The audio's there to showcase those "bleeding notes" in action.

**Example 7d**



Finishing this Half-Whole section, Example 7e features a mix of four- and three-note-per-string ascending legato, peppered with slick slides and position shifts. The first two bars might test your patience with their unpredictability, but stick with it, because by bars three and four, we're back in the comforting arms of E Mixolydian.

**Example 7e**



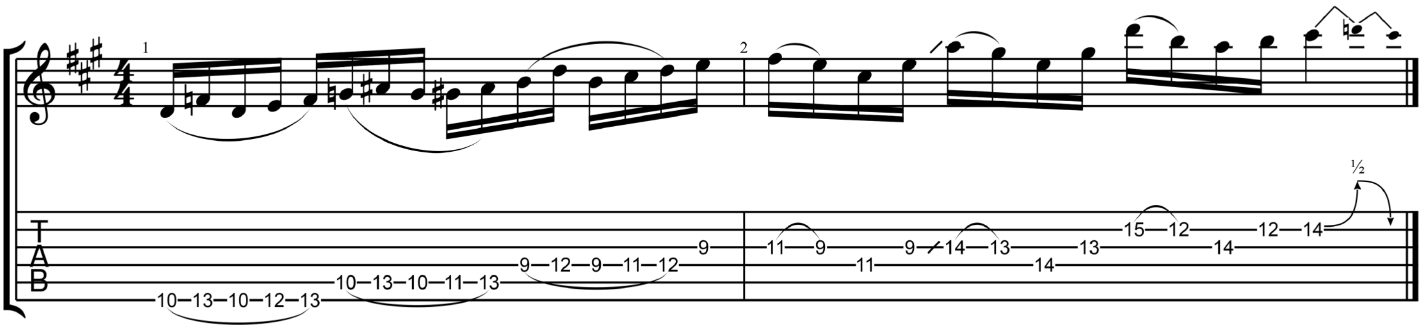
## 5 Whole-Half Diminished Scale Licks

We’re getting into the G# Whole-Half scale for our next quintet of licks. This scale brings some fresh shapes and concepts to the table that you didn’t encounter in the Half-Whole segment, so it’s worth shining a spotlight on this scale for a bit.

Our first lick from the G# Whole-Half diminished arsenal starts with a Whole-Half pattern starting from a D note. You’ll navigate through a five-note grouping pattern paired with legato to inject a fusion vibe into the mix.

This lick finds its way back home using a blend of E Major and E Mixolydian Pentatonic scales. Keep a keen ear on those rolling five-note groups in the first bar, and strive for consistency in note duration and dynamics. Also, there’s a sneaky position shift in the second bar that requires some slick sliding action to nail smoothly.

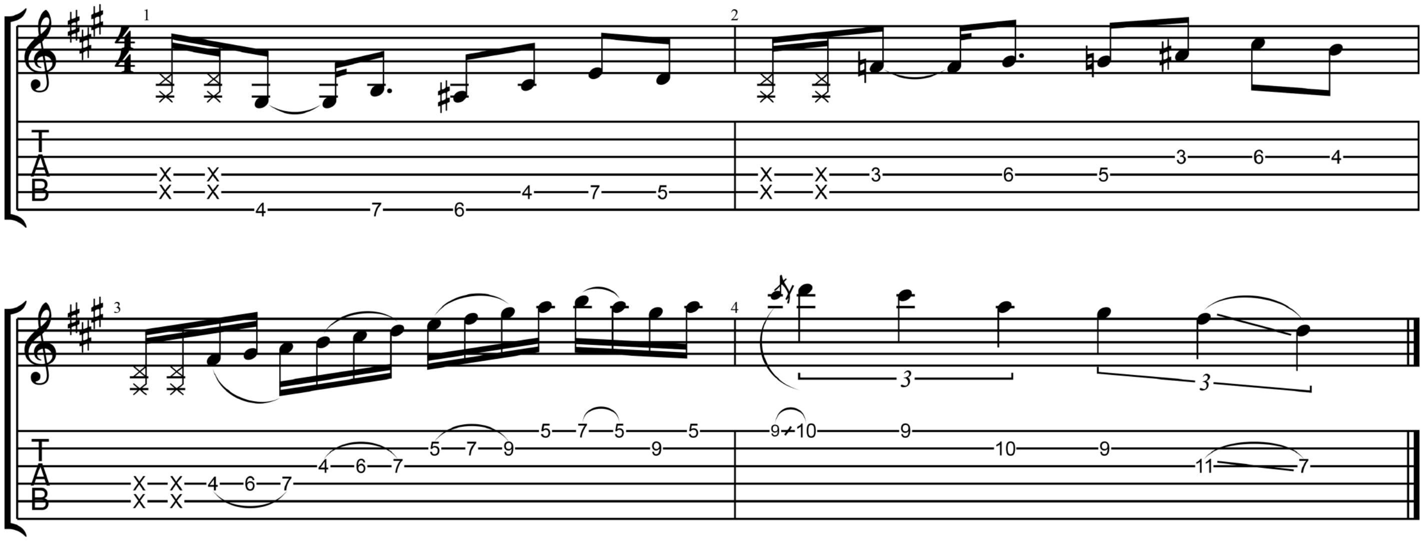
**Example 7f**



Next up, tackle Example 7g. This one meanders through a G# Whole-Half scale over the first two bars, leaning on a mix of 1/8th and dotted 1/8th notes. Keep the feel mellow and groovy to set the stage for the upcoming legato flurry.

Bars three and four transition into an inside legato run, plucking notes from the E Mixolydian scale. The shift from 1/16th notes to 1/4 note triplets is quite the leap, so you might want to break it down and practice each segment individually. Maybe give the accompanying audio a listen for clarity.

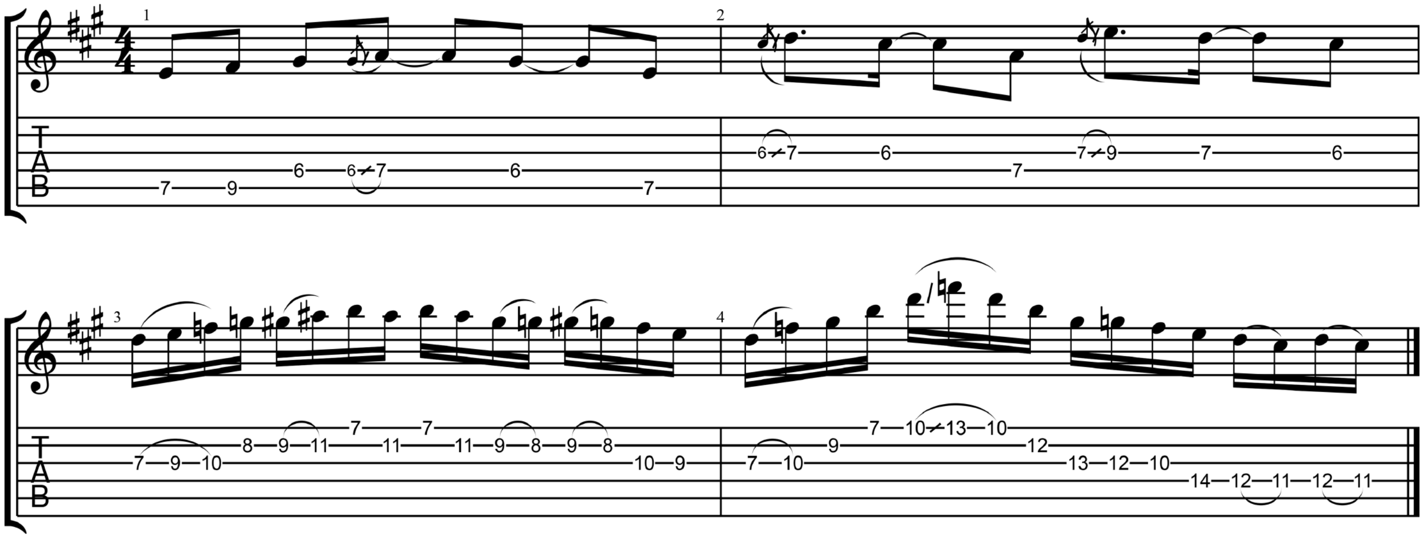
**Example 7g**



Here you'll lay down a straightforward E Mixolydian lick, sprinkling a combo of 1/8th and dotted 1/8th note rhythms across the first two bars.

The pace escalates to 1/16th notes for the third and fourth bars, with a heavy emphasis on the Whole-Half scale. The artful placement of legato and slides really brings this lick to life, so pay close attention to the articulation.

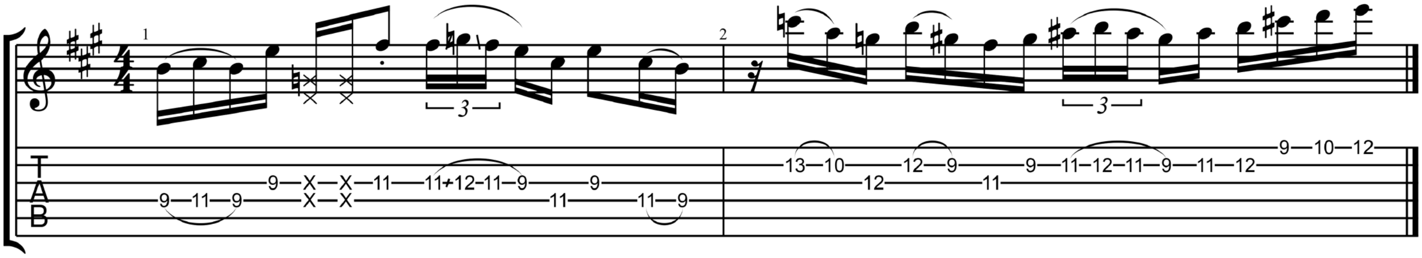
**Example 7h**



This time the spotlight is on an inside vibe in the first bar with E Major Pentatonic leading the charge.

Bar two reintroduces some side-stepping antics, this time around E Mixolydian Pentatonic. The lick culminates in a three-note-per-string Whole-Half run starting from G#, blending shredding and legato for a dramatic finish.

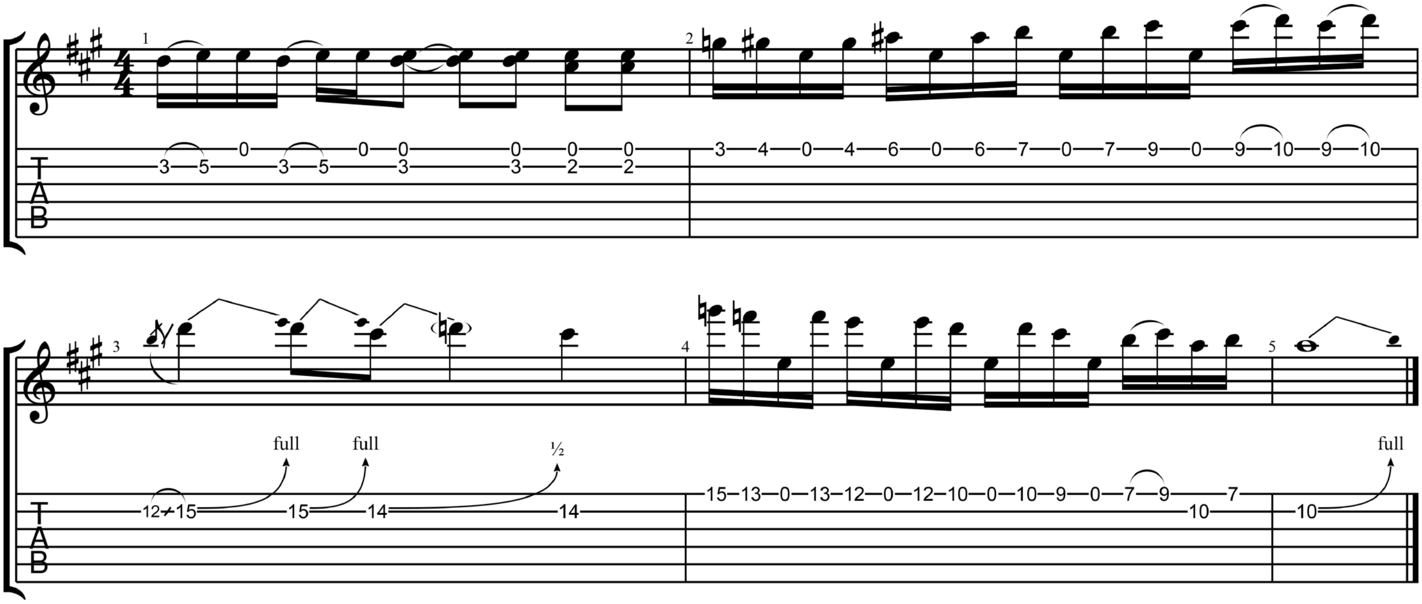
**Example 7i**



Last but not least, this line throws you into a Slash-inspired groove, with some open high E notes keeping it bluesy and rock-solid.

Notice how in bars two and four, the grouping of three notes, each rounded off with an open string, offers a slick way to traverse the fretboard horizontally, spotlighting the Whole-Half Diminished scale. Aim for precise alternate picking on those 1/16th notes to add intensity and a touch of drama when legato joins the fray.

**Example 7j**



And just like that, you've conquered another intense chapter! You've now got five Half-Whole and five Whole-Half Diminished scale licks to sharpen your skills on. But hold off on kicking back just yet!

Practice using your metronome and the backing track, and zero in on how and *when* the inside and outside phrases play off the E7 chord.

Now, in the spirit of previous chapters, here is another lick composition challenge for you:

- 3 x licks that begin with an E7 arpeggio or an E Mixolydian lick, then get juxtaposed with an outside G#, B, D or F Half-Whole Diminished scale lick
- 3 x licks that begin with E Mixolydian or E Mixolydian Pentatonic, then get juxtaposed with an outside G#, B, D or F Whole-Half Diminished scale lick
- 3 x licks based on one of the diminished scale forms, but also include either a G#dim7, Bdim7, Ddim7 or Fdim7 arpeggio

In the next chapter we'll start exploring the Altered Scale, its intervals, its unique sound and how to make it sound cool.

# Chapter Eight: Altered Licks Over Dorian Alt Vamp

For the first couple of decades on my guitar journey, the Altered scale (and anything sniffing around the Melodic Minor) was like trying to crack the Da Vinci Code while blindfolded. I'd lie awake at night wondering, "Will I ever master this wizardry? Or am I doomed to the mental gymnastics of a daft, yet curiously bright-red-bottomed mandrill?"

These thoughts turned into a kind of mental merry-go-round. My initial bewilderment morphed into an outright aversion, akin to a shellfish allergy, or the uncontrollable urge to flee the room at the mere sound of a Kevin James flick. Yep, I was stuck in a loop of doom, spiralling until my late 20s. But, as with all my somewhat grim tales, there was light at the end of the tunnel.

Being a full-time guitar teacher has been one of my life's greatest blessings. A fringe benefit of this gig is the constant push to learn and to daily wrap your head around new musical ideas. I've been fortunate to have students who practice like fiends, improve by leaps and bounds, and whose thirst for knowledge is downright infectious.

When the blues scales and modal jams started to feel like second nature to many of my students, I noticed a shift. They'd toss around phrases like, "Got it, man" or "Give me a week and I'll nail this… what's next?" That's when the beast of jazz improvisation loomed on the horizon. It *was* the next step, but boy, did I feel like a fish out of water. My eager pupils had questions and I was in the hot seat to deliver.

Diving into the world of jazz, we'd bump into chords like E7#9 and A7b9, not to mention those wild extensions rocking a b5 or #5. "How do we solo over these, Chris?" they asked. That's when my deep dive into the terrifying depths began.

I pored over the work of jazz giants like Mike Stern, Pat Metheny and Allan Holdsworth, soaking up every nuance. My love for Megadeth even led me to Chris Poland, whose unique take on the Altered scale and Melodic Minor concepts blew my mind. These masters could weave the Altered scale into their solos with such harmony and taste, and I was utterly jelly.*

Fast forward to now, and I've spent years decoding this scale, making sense of it in my whirlwind of a brain. And now, dear reader, it's time to pass these juicy, yet intricate licks onto you!

*Side Note:* For a deeper dive into this, Mike Stern's *Altered Scale Soloing for Jazz Guitar* is pure gold.

*Additional Side Note:* * "jelly" was my go-to term for jealousy back in the high school days of the 2000s, just so we're clear.

The Altered scale is a fancy name for the 7th mode of the Melodic Minor scale, and it fits like a glove over those pesky altered dominant chords.

We're talking about dominant 7s that like to show off with a #9 or b9, and will sometimes even throw in a b5 or #5 for a bit of flair.

This chapter's licks will take you on a tour of the E Altered scale (for those keeping score, that's the 7th mode of the F Melodic Minor scale).

The table below gives you a breakdown of the notes, intervals, and the magic formula that makes this scale tick. It's like the decoder ring that unlocks the mysteries of jazz-fusion guitar solos.

| | Altered Scale |
|---|---|
| **Notes of Scale** | E F G Ab Bb C D |
| **Scale Intervals** | 1 b2 b3 b4 b5 b6 b7 |
| **Scale Formula** | R H W H W W W |

Now we've got that minimal amount of theory out of the way, let's get practical. It's crucial that we figure out *when* and *how* to unleash this scale in a way that's not just theoretical mumbo jumbo but actually rocks.

When we talk E Altered, the prime suspects for laying down this scale are E7#9, E7b9, E7b5, and E7#5 (or E7b13, if you want to get fancy). On paper, it might seem like there is a tiny window of opportunity to use this scale, but the reality is that it works on any altered dominant chord, and we can also use it over plain dominant 7s to imply more complex, cool harmonies, even when the music doesn't specify it. So, when the stars align and you drop the Altered scale at the perfect moment, it can be mind-blowingly cool.

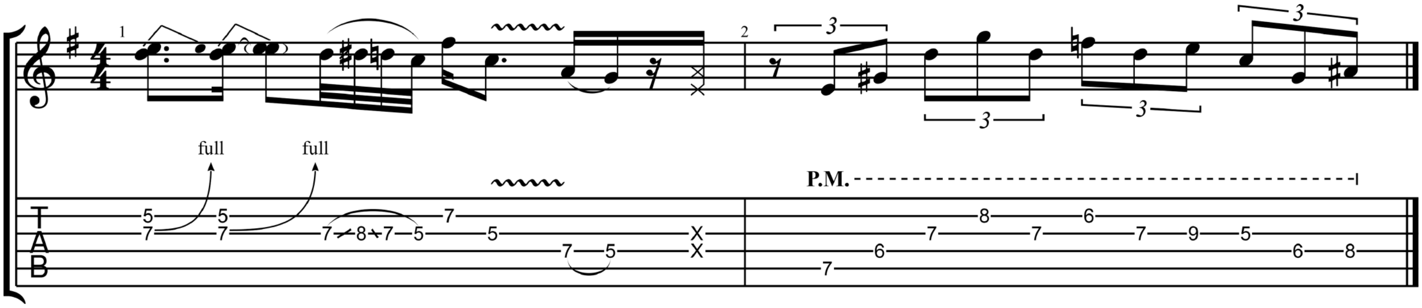
Alright, enough chit chat! Grab your guitar and let's make some noise with this scale through some wicked licks!

In this chapter, all our examples orbit around a chill Am7 to E7alt (or E7#9) chord progression. Trust me, with the wild shift from the cosy vibes of Am7 to the spicy E7#9 chord, you're going to want to have the audio examples on hand. They're like your sonic GPS for this journey through space and time.

Kicking off with Example 8a, we start with a classic A Minor Pentatonic lick that cosies up nicely with the Am7 chord. Then, we spice things up with an arpeggio that screams E7#9 (think Jimi Hendrix's *Purple Haze* vibes) and dive into the quirky coolness of the E Altered scale.

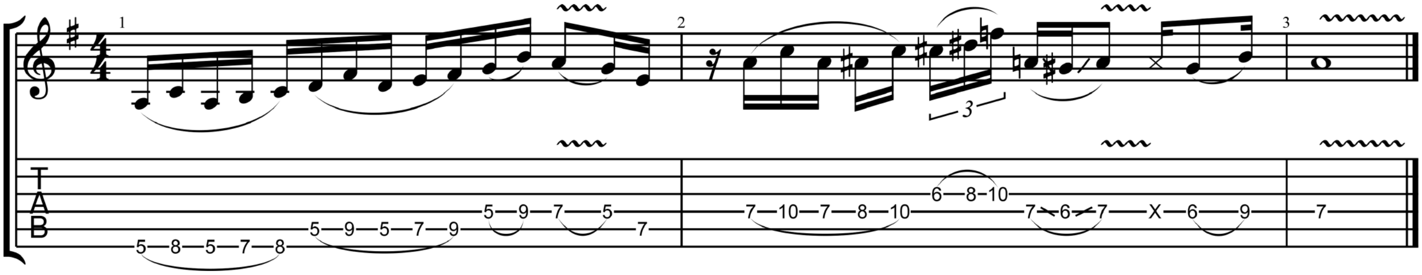
Make sure to get those 1/8th note triplets feeling groovy in the second bar and tune your ears into the "inside vs outside" magic happening when Am7 meets E7#9.

**Example 8a**



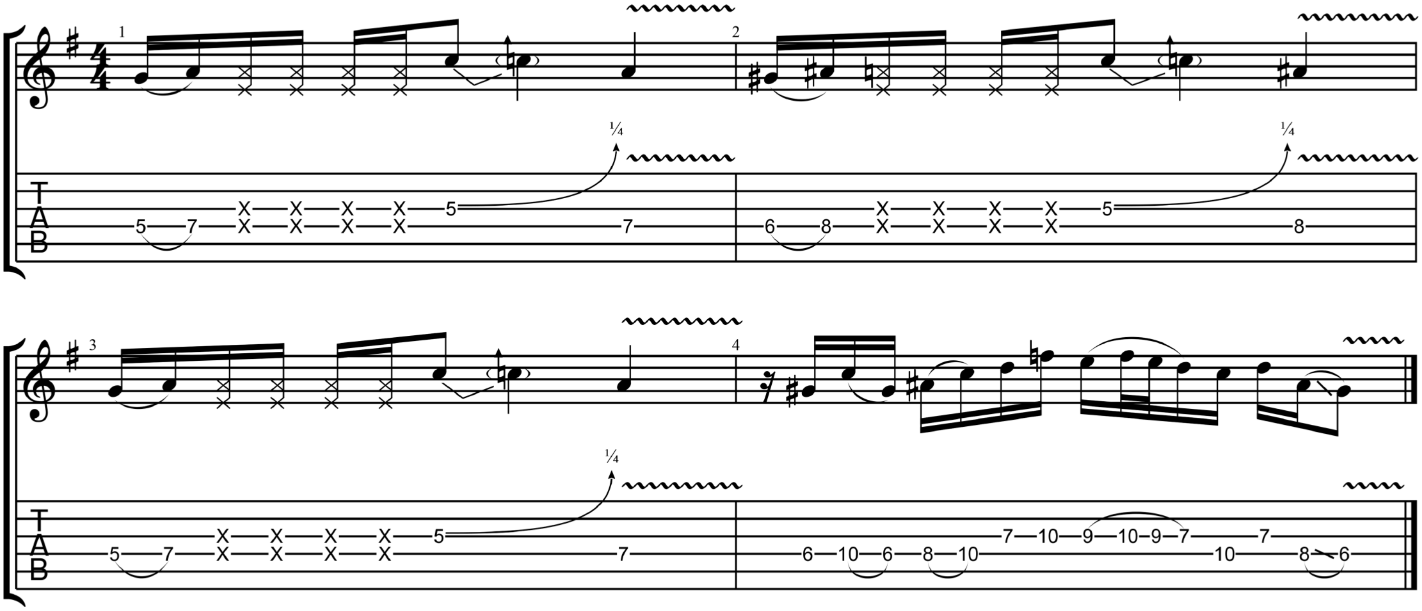
Next, things get a bit more hands-on. We're weaving through A Dorian and E Altered with a legato run that's all about slick position shifts and funky note groupings. This lick's mainly in the 1/16th note realm, so keep your cool and don't fall into the trap of trying to play quintuplets – that's a wild ride no one asked for.

**Example 8b**



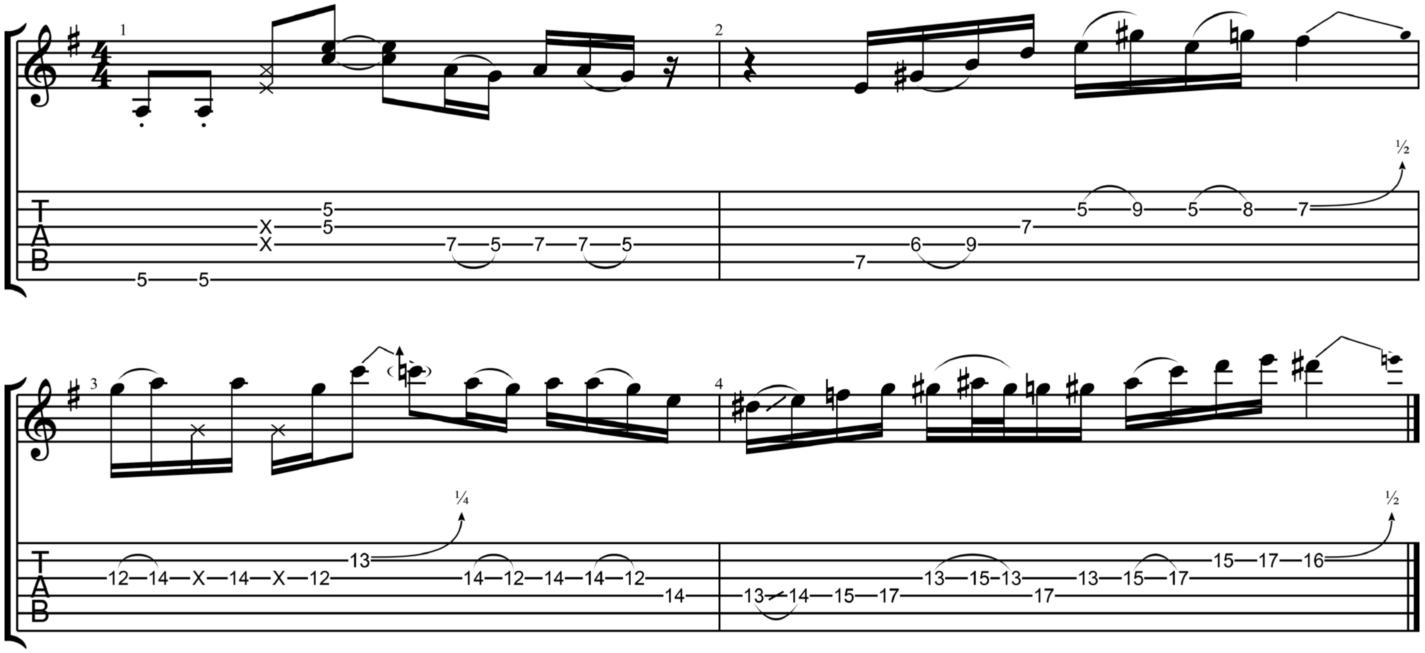
Example 8c showcases a slick transition from the warm hug of A Minor Pentatonic to the daring edginess of the E Altered scale. It's a masterclass in tension and release, with some dead notes thrown in for that extra bit of funk. Lean into the legato and slides for that extra flair.

**Example 8c**



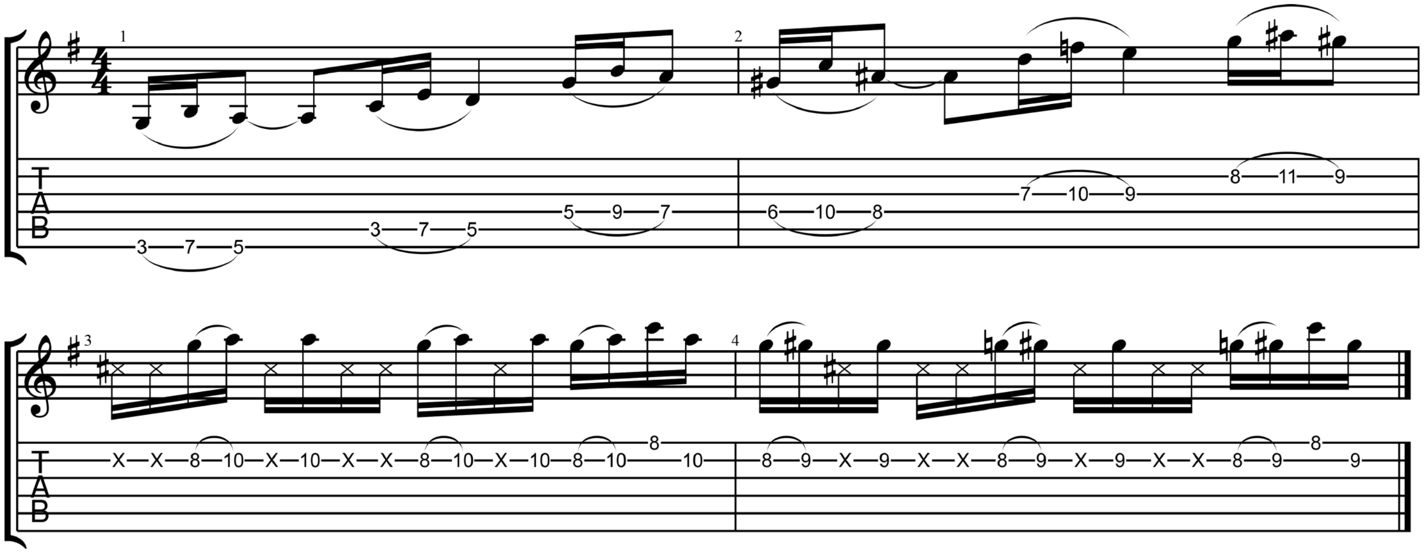
Now for a story of two halves: a comfy A Minor Pentatonic start, followed by a thrilling E7 arpeggio that dips into the E Altered scale's cooler shades. The final bar is a bit of a beast, so maybe start slow (think 75bpm) and work your way up.

**Example 8d**



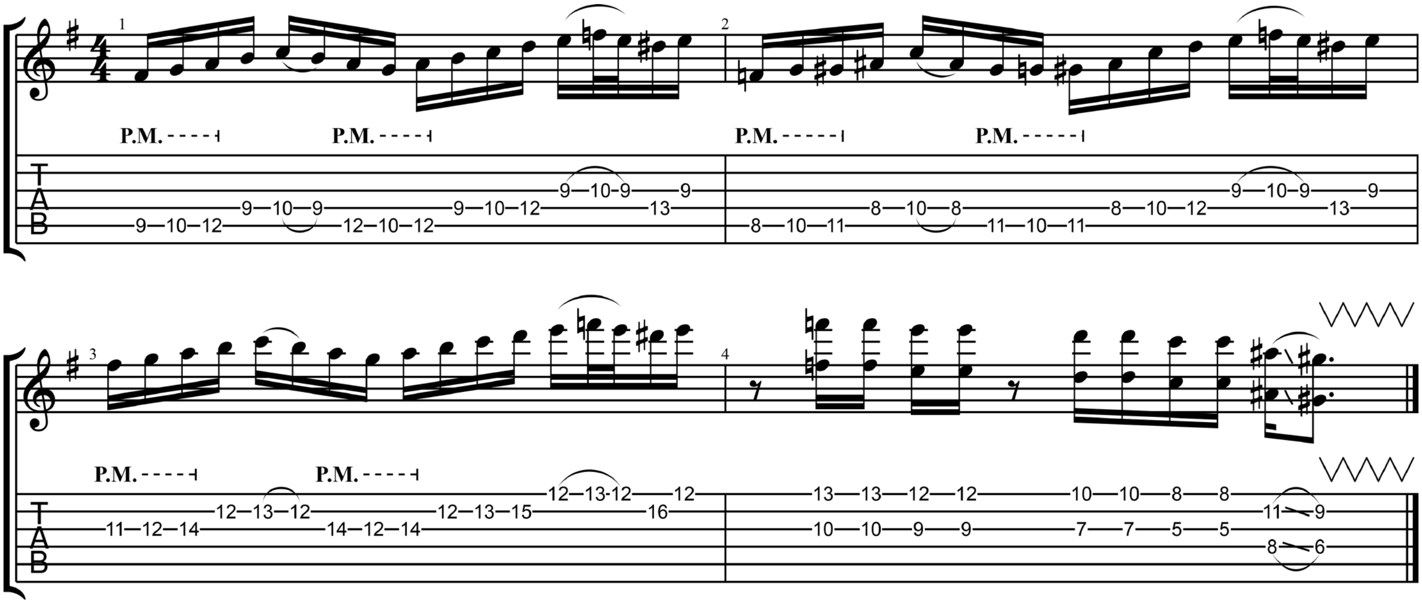
This line is all about smooth runs through A Dorian and E Altered, with dead notes adding a cool rhythm in the mix. It’s a nice blend of smooth and edgy.

**Example 8e**



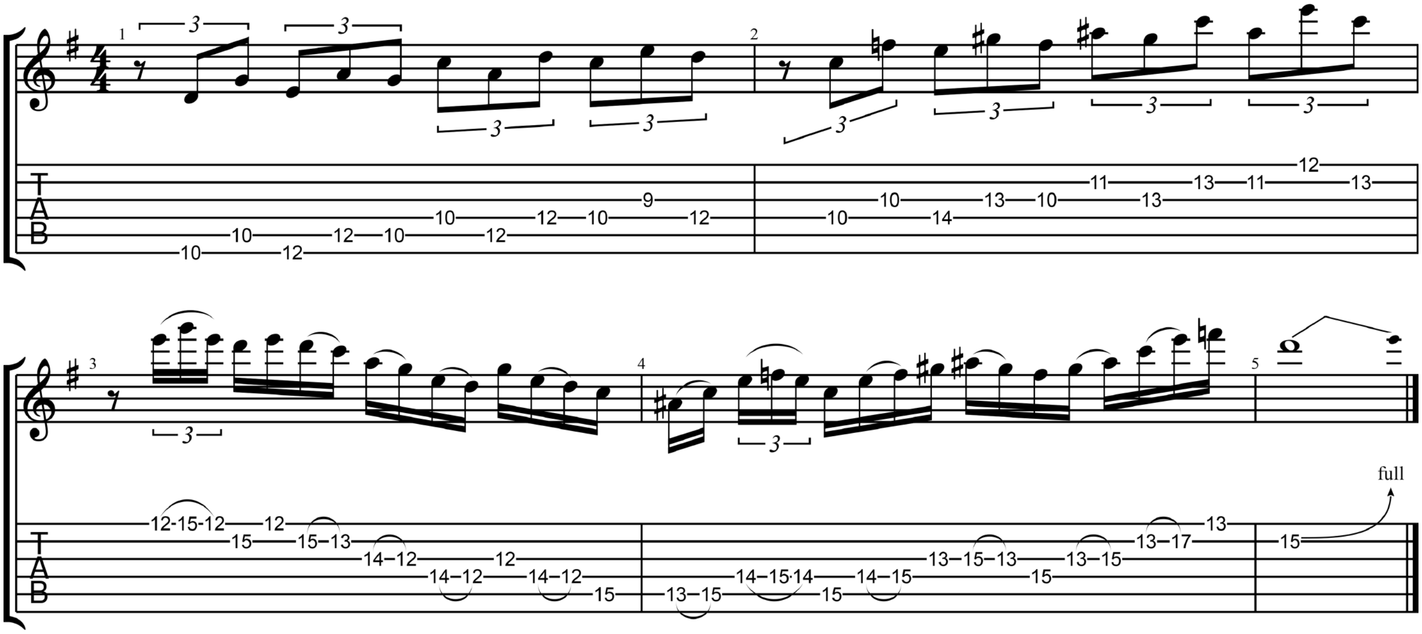
In Example 8f, we're mixing shredding and legato with A Dorian and E Altered scales, topped off with some Lionel Richie-esque octave chords. Sometimes, a little rhythmic break is just what you need to shake things up.

**Example 8f**



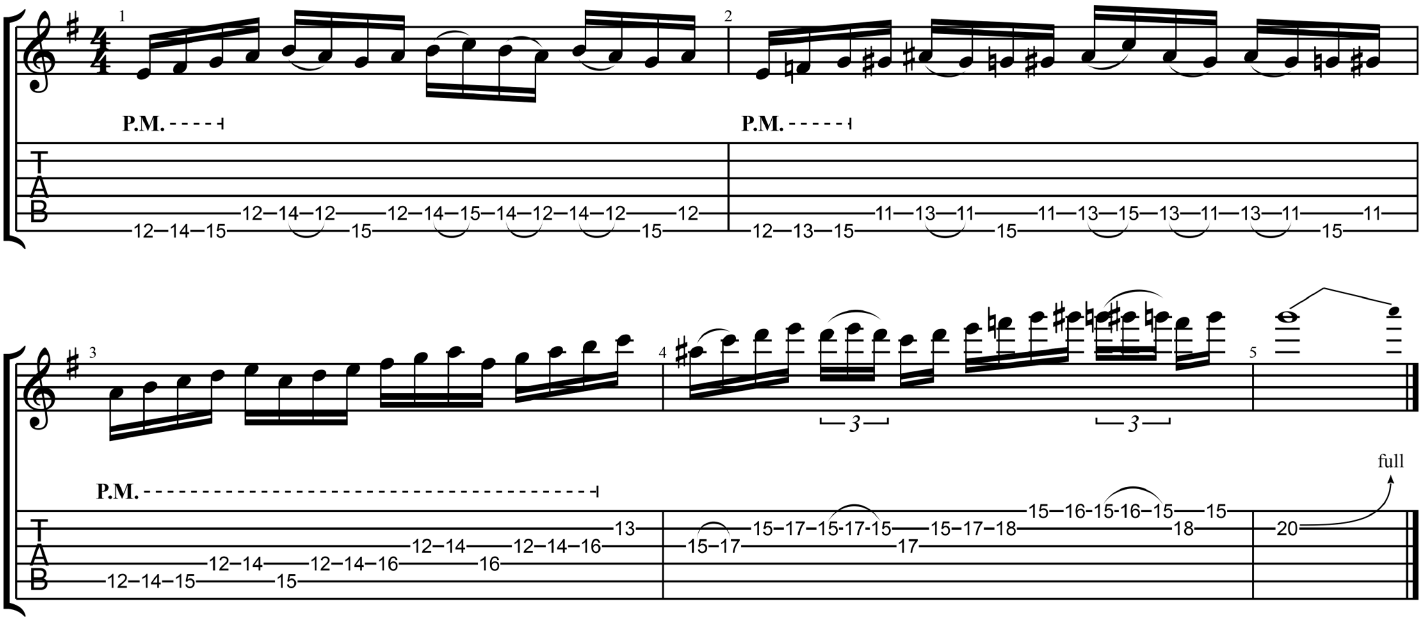
Example 8g steps into the realm of A Minor Pentatonic and my signature "Pentalodic" scale, playing with good timing and smooth transitions over our chord progression. Remember, showing the listener the "inside" tonality before and after throwing in some Altered spice, works wonders.

**Example 8g**



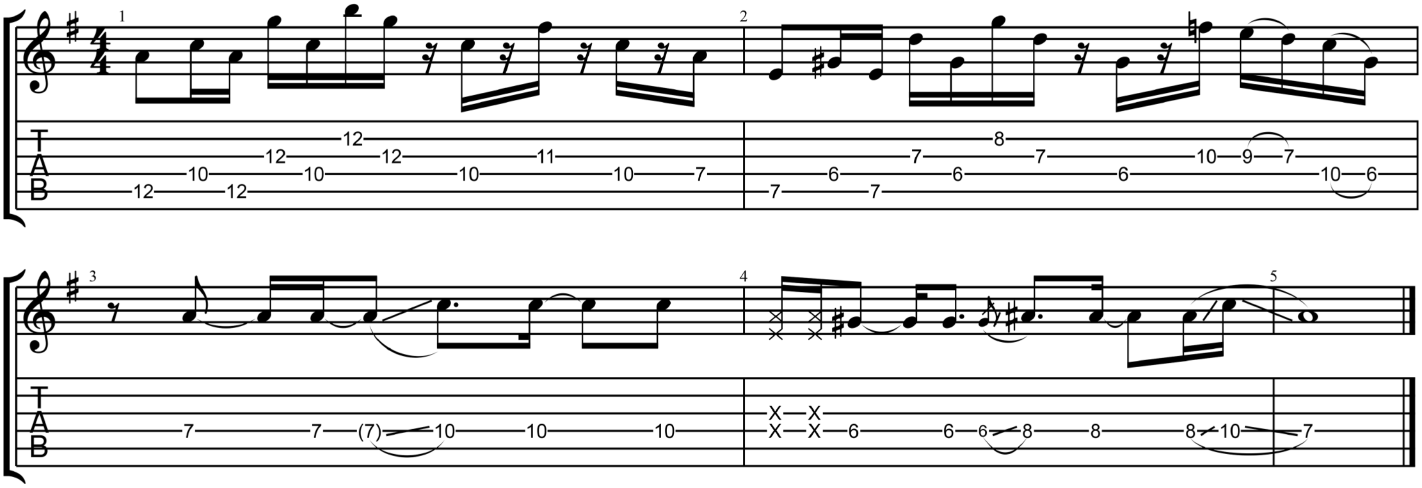
This line keeps it tight in one position but with smooth modulations to keep things interesting without hopping all over the fretboard.

**Example 8h**



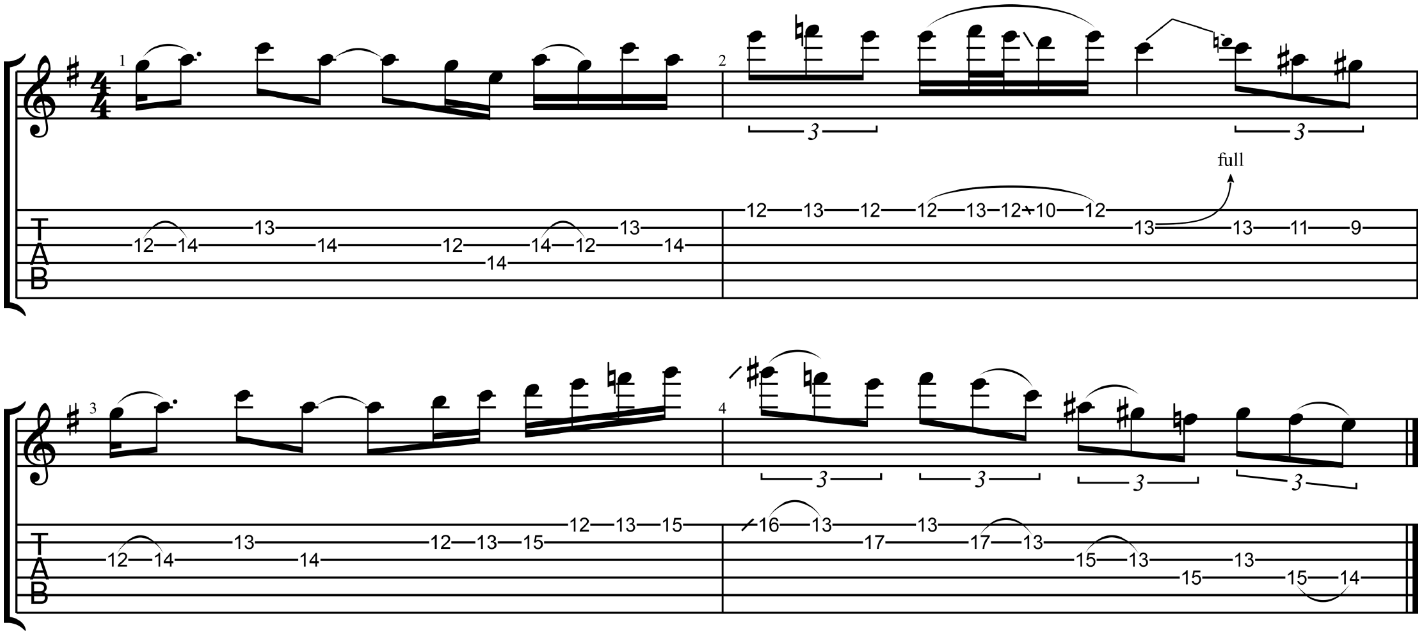
This idea shows how you can blend Am9 and E7#9 arpeggios with a splash of E Altered scale, and demands some slick position shifting skills.

**Example 8i**



Wrapping up this section, we're playing with altering rhythms and highlighting those E Altered scale notes to keep things spicy.

**Example 8j**



Congrats on navigating through this challenging chapter! You've tackled some tricky Altered licks like a champ. Keep practicing with the backing tracks and consult the audio examples to ensure you're cruising on the right track.

Here's your writing/composition challenge for this chapter, so grab your guitar and dive in the deep end with these sizzling tasks:

- **Rhythmic Rendezvous:** Craft two licks where the first and third bars keep the groove steady with the same subdivision (let's say 1/8th notes to keep things hopping), then shake things up in the second and fourth bars with a different subdivision (how about getting a little wild with 1/8th note triplets?). This little switcheroo will add some spicy variety to your playing stew.
- **Arpeggio Acrobatics:** Whip up two licks that strut through the sultry sounds of Am7 and E7#9 arpeggios. Think of it as crafting a musical sandwich with Am7 and E7#9 as the bread and your creative genius as the filling. Deliciously harmonic!
- **Fretboard Firewalkers:** Conjure two altered licks that showcase dramatic leaps across the fretboard during those juicy scale modulations. Imagine you're a musical superhero, leaping tall frets in a single bound, bringing tension and release to the ears of all who dare listen.
- **Subtle Sorcery:** Now, for something a little more understated. Create two licks with very gentle shifts, staying cosy in the same area of the fretboard while you navigate those crafty modulating scale changes. This is all about making big changes feel smooth and effortless, like a magician subtly conjuring spells under the radar.

And just when you thought we couldn't possibly turn up the cool factor any higher, brace yourself. Next chapter we're leaping headlong into the radical realms of the Mixolydian Pentatonic. Trust me, it's going to be rad!

# Chapter Nine: Mixolydian Pentatonic with Outside Notes

For as long as I can remember, I've been head over heels for the V chord and its soulmate, the Mixolydian mode. Maybe it's because of my undercover crush on Stadium Rock and GLAM? Or could it be its slick use in groovy jazz-fusion? But if I'm being real, it's probably all thanks to the hours I spent getting lost in the sounds of Steve Vai and Joe Satriani during my teenage years. (*Cue nostalgic gaze into the distance, accompanied by a solitary tear). Ahh, those were the days!

That said, actually playing over V chord-centric progressions, mastering the Mixolydian mode, or anything that oozed a "glammy" vibe was a whole different beast. My confidence was as shaky as a novice surfer on a ten-foot wave. I was fast becoming tired of the same old routine, trying to squeeze minor pentatonics into major or dominant scenes. To borrow (and gently tweak) the words of early 2000s pop icon Stacey Orrico, "There's got to be more to life" than sitting around, pining for the scale of my dreams to just waltz into my life.

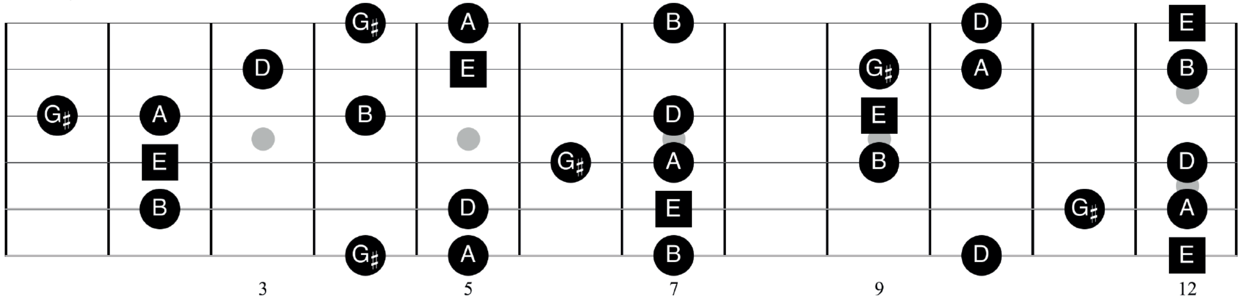
However, as I dove deeper into my modal explorations and everyday musical wanderings, I stumbled upon the Mixolydian Pentatonic. It was the musical soulmate I had been searching for, fitting perfectly over dominant chords and into Mixolydian vibes like a hand in a custom-made glove.

This scale takes the beloved "everyman" pentatonic and spins it with some Mixolydian flair. Feast your eyes on the similarities between these two scales:

| | **Notes of Scale** | **Intervals** |
|---|---|---|
| **E Minor Pentatonic** | E G A B D | 1 b3 4 5 b7 |
| **E Mixolydian Pentatonic** | E G# A B D | 1 3 4 5 b7 |

Also feast your eyes on the E Mixolydian Pentatonic scale strutting across the fretboard via the neck diagram below. Take your sweet time studying it – it's here for your viewing (and playing) pleasure!

E Mixolydian Pentatonic Frets 1-12



Once I really got the hang of this scale and figured out how to unleash its magic all over the fretboard, I was beyond thrilled. It was like my familiar friend the minor pentatonic, but with a twist that transformed it into something fresh yet approachable. Discovering this was like stumbling upon a hidden treasure or finally cracking the code of Eric Johnson's mystical tone.

Now, you might be thinking, “Chris, isn’t this whole book about diving into the wild world of outside playing? So, how on earth are we supposed to use this glorious scale to whip up some of that outside tension?”

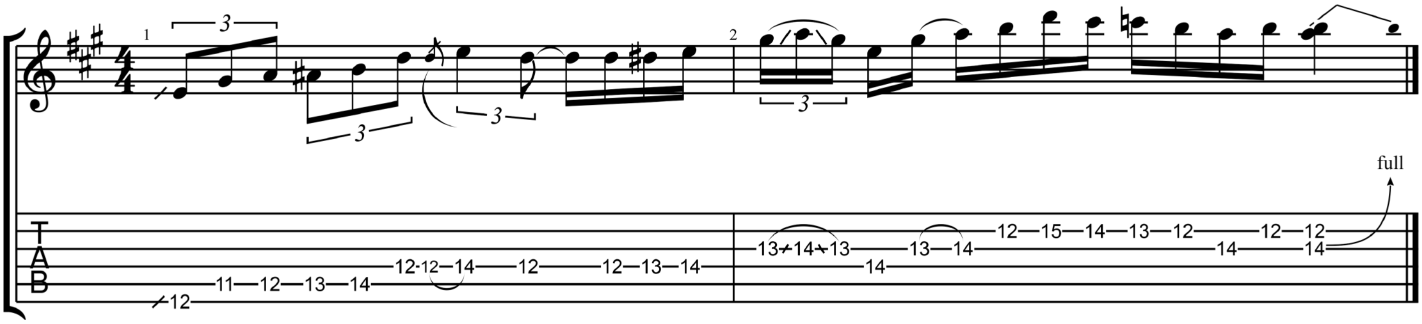
Patience, my fellow shredder. All will be revealed through the almighty power of rockin’ licks. Stay tuned!

Back in the early chapters, we ventured through three slick ways to toss some spicy outside tension into our trusty A Minor Pentatonic salad. We got our hands dirty with some chromatic wanderers, fancy footwork with side-stepping, and the sneaky art of enclosures. Now, we’re going to use these tricks to zest up our Mixolydian licks across the next ten tasty morsels.

Kicking off, we’re dialling into the E Mixolydian Pentatonic, but with a twist, sprinkling in some of that chromatic magic we tinkered with in Chapter One. Keep an eye out for the chromatic tension sneaking in on the fifth, fourth and second strings.

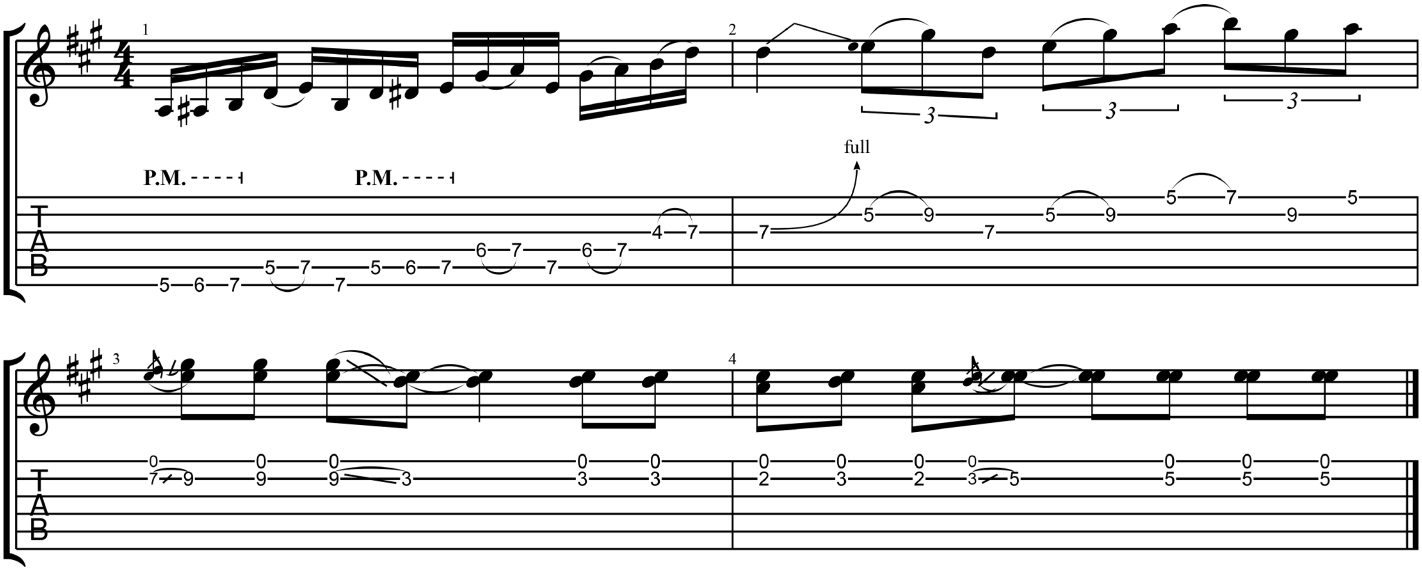
And here’s a pro tip to keep things from getting stale: watch those shifting rhythms, especially the leap from 1/8th note triplets to 1/16th notes. It’s a little trick I whip out now and then to keep everyone on their toes and the groove unpredictable.

**Example 9a**



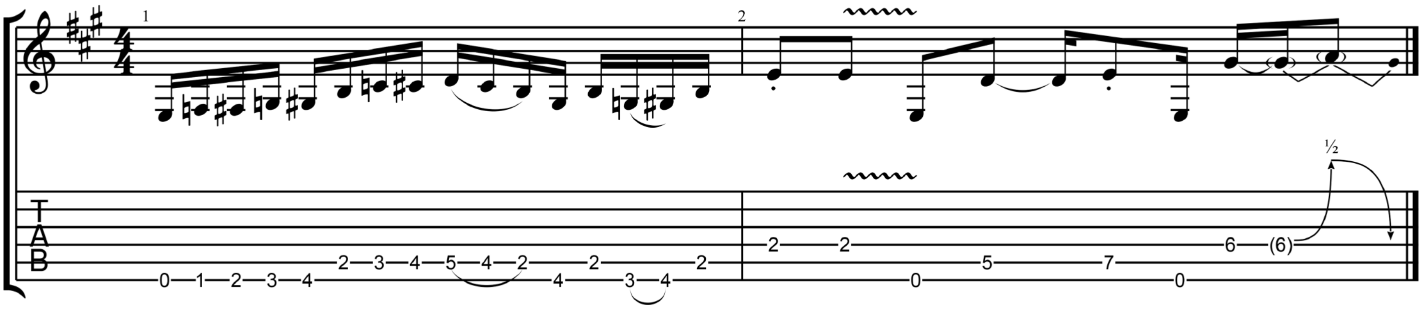
Now we’re diving into an E Mixolydian Pentatonic that starts from an A note (or the third position for those keeping score), peppered with a bit of chromatic magic for that outside zing. Keep your ears perked as the lick morphs from zippy 1/16th notes down to chill 1/8th note triplets and then to steady 1/8th notes. It’s like starting off with a sprint, then settling into a cosy stroll.

**Example 9b**



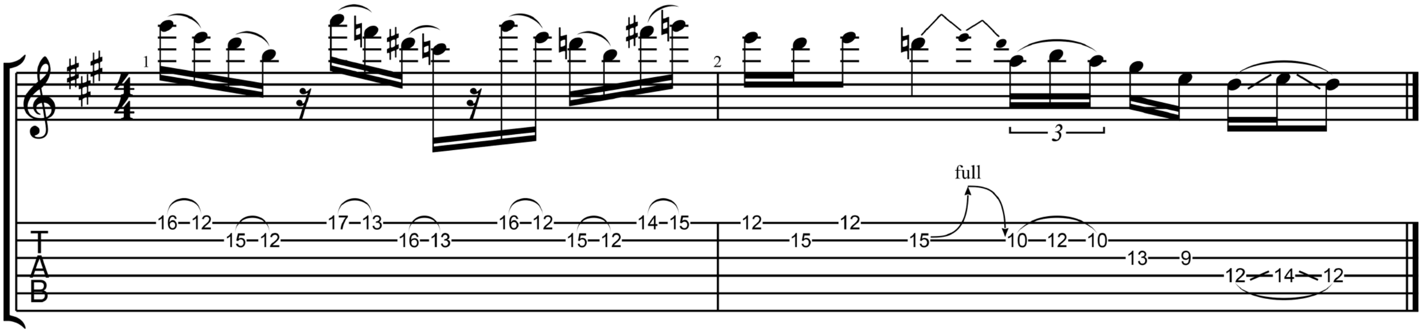
On to Example 9c, where we'll toy with passing chromatic notes snuggled around the E Mixolydian Pentatonic scale. This lick keeps it real in the second bar but throws in a nifty position shift to keep things interesting. It's a nod to the low-end licks that legends like SRV and Slash sneak into their solos, showing you can rock out in the bass register too.

**Example 9c**



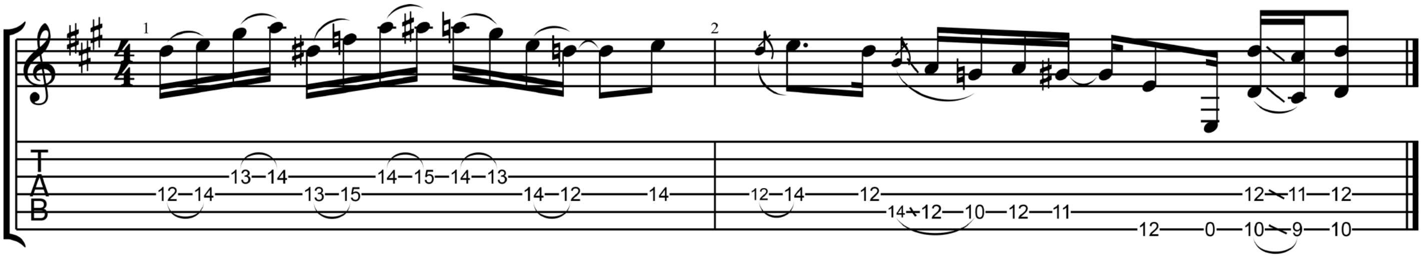
The fun continues in Example 9d, the first of three tasty licks based on the side-stepping antics we explored back in Chapter Two. Here, you'll stick mostly to the first and second strings, unleashing some smooth legato and quartets of notes for a quick dip into the side-stepping vibe. Watch out for that sneaky position shift right after the bend at the 15th fret.

**Example 9d**



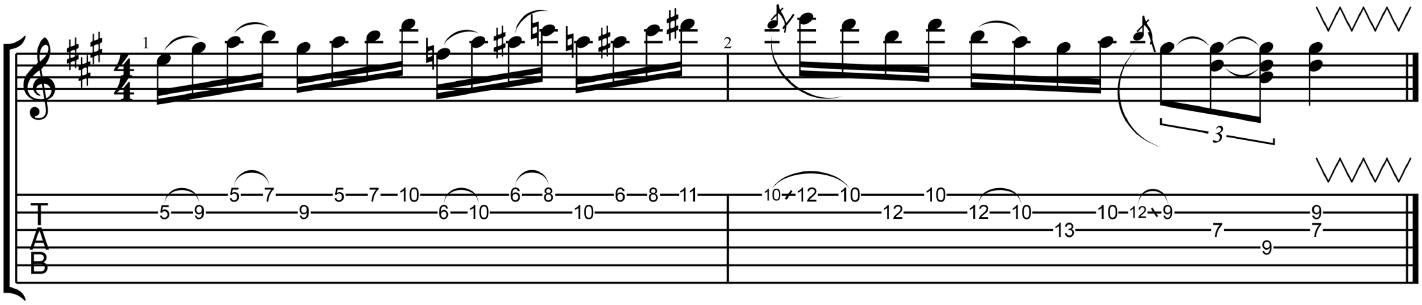
Now you'll tackle a straightforward side-stepping lick rooted in the familiar territory of E Mixolydian Pentatonic. This lick doubles as a legato workout that's sure to build both your chops and character.

**Example 9e**



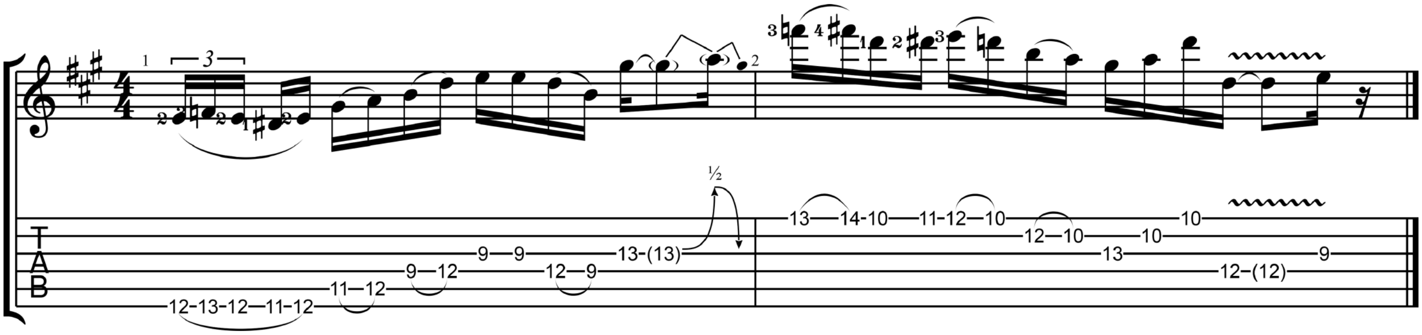
Example 9f whips up a two-string storm in E Mixolydian Pentatonic, blending legato, ambitious pinkie stretches, and some slick side-stepping. It's a relentless flurry of 1/16th notes that doesn't let up until well into the second bar. Take a cue from the audio, and maybe break down this beast with some speed-building practice sessions.

**Example 9f**



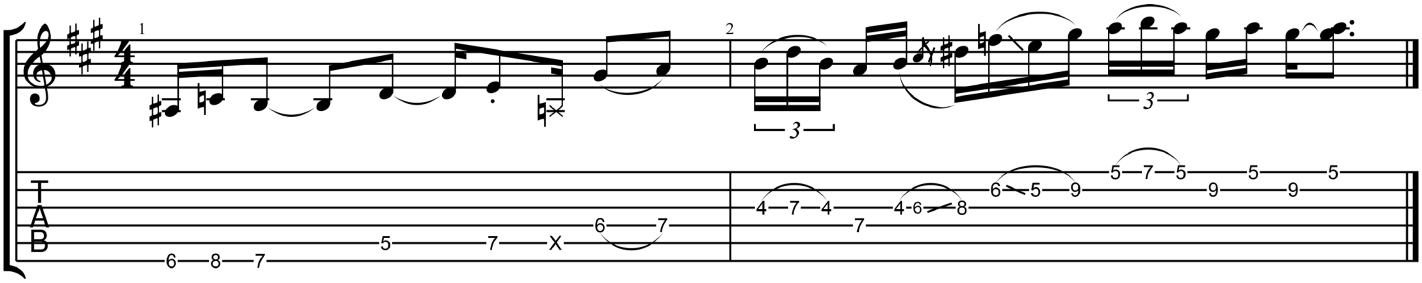
Now, let’s roll into enclosure territory. You’ll start by targeting the E root note with a smooth roll into an E7 arpeggio, then ascend with a mix of 1/16th notes and legato. The second bar brings in the “two above, two below” enclosure trick to aim for that E note again, but this time up high. Enclosures can get a bit tricky, so I’ve dropped some finger number hints in the TAB to help you navigate.

**Example 9g**



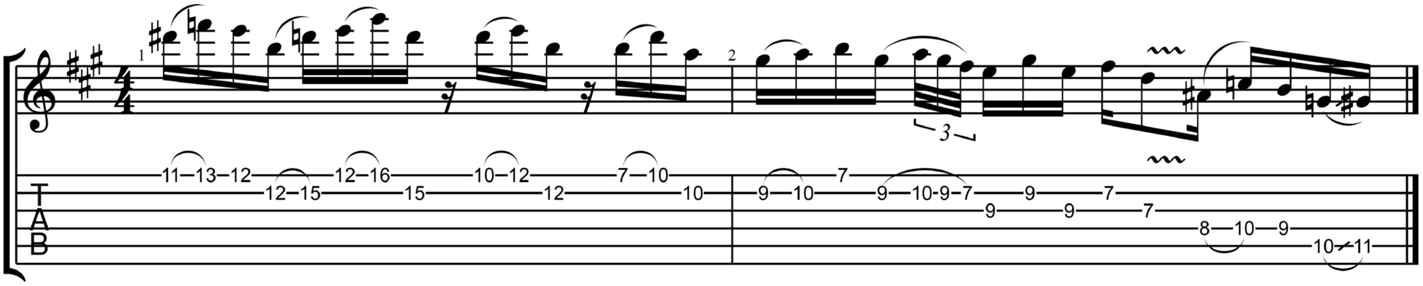
This phrase sports an enclosure motif in each bar. The first bar plays “one below, one above” around the B note, shining a spotlight on the 5th interval against the E7 backdrop. The second bar mixes things up with a zigzag across strings, making for a chromatic blend that’s more intriguing and, quite frankly, more fun to play. The rhythm’s got some twists, so you might want to cosy up with this lick a bit to get the feel right.

**Example 9h**



And for the final touch of enclosure wizardry, this lick builds tension around the E root note before playing it cool until a second enclosure wraps around the B note towards the end of the second bar. It keeps a steady pace with a shower of 1/16th notes but watch for that 1/32nd note triplet sneaking in there. If it's giving you a headache, the audio's there to guide you.

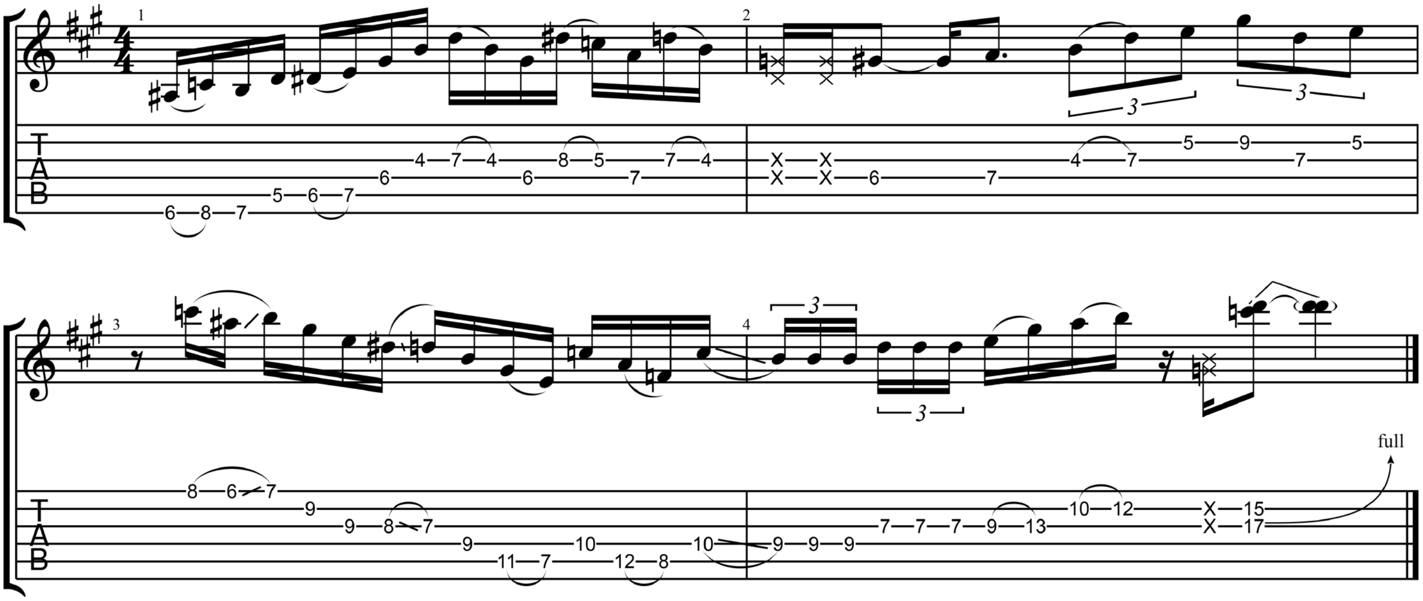
**Example 9i**



1
2
3
T
A
B
11 13 12 12 15 12 16 15 10 12 12 7 10 10
9 10 7 9 10 9 7 9 9 9 7 7 8 10 9 10 11

Last but not least, let's tie it all together by mixing passing notes, side-stepping and enclosures into a four-bar extravaganza. But here's the heads-up: this lick doesn't take itself too seriously, so neither should you. It's a hodgepodge of ideas, so maybe tackle each bar on its own before trying to stitch them together.

**Example 9j**



1
2
3
4
T
A
B
6 8 7 5 6 7 6 4 7 4 6 8 5 7 7 4
X X X X 6 7 4 7 5 9 7 5
8 6 7 9 9 8 7 9 11 7 10 12 8 10
9 9 9 7 7 7 9 13 10 12 X X 15 17
full

Fabulous job! You've now got a collection of ten spanking new outside dominant pentatonic licks under your belt. But don't kick back just yet, there's more fun to be had and boundaries to push!

Alright, let's give that composition challenge a light polish while keeping all the original flavours and quirks in place. Here's the lowdown for your writing and shredding homework in this chapter:

- **Whip up two** E Dominant Pentatonic licks that weave in some slick passing chromatic notes. Think of these as your sneaky little detours.
- **Craft two** side-stepping E Dominant Pentatonic licks. These should feel like you're stepping out of bounds, only to sneak right back in.
- **Conjure two** E Dominant Pentatonic licks that make clever use of enclosures. Circle around those notes like a shark before going in for the bite.
- **And for the grand finale**, create one SUPER OUTSIDE E Dominant Pentatonic lick that throws everything but the kitchen sink into the mix: passing chromatics, side-stepping, and enclosures! This should be so out there it might just need its own passport.

Next chapter, we're unveiling the wild and wonderful world of slathering dominant tension over minor chords. It's quirky, it's intense, and it's not for the faint of heart. Consider yourself duly warned – things are about to get interesting!

# Chapter Ten: Using Dominant Tension Over Minor Chords

The whole idea of slapping some dominant tension onto a minor vamp has always felt like a bit of a musical oddity to me. It's got this unique edge that sticks out – almost like we're boldly flipping the bird to the conventional in-key notes of the piece. But, as time rolls on, I've found myself warming to its distinctive charm.

In this chapter, we're setting the stage with an Am7 or A Dorian vamp as our backdrop. Then, stepping into the spotlight is the E7 chord and its arpeggio, composed of the notes E, G#, B, and D. Let's lay it all out and see how the arpeggio stacks up against the scale, table-style, for a clear, side-by-side comparison.

| | **Notes** | **Intervals** |
|---|---|---|
| **A Dorian Scale** | A B C D E F# G | 1 2 b3 4 5 6 b7 |
| **E7 Arpeggio** | E G# B D | 1 3 5 b7 |

When we match up the E7 arpeggio with the A Dorian scale, it's clear that E, B and D are buddies in both. However, there's a glaring discord when G# pops into the scene, pitched against an A Dorian or Am7 vamp. The G# introduces a major 7th tension, the kind you usually see hanging out with Melodic and Harmonic minor scales… but that doesn't mean we can't invite it to our A Dorian party.

Pairing an E7 arpeggio with an A Dorian vamp is an easy-peasy way to inject some outside tension and add a bit of zing to your playing.

As usual, there's only so far that the ramblings of a self-indulgent wordsmith can take your guitar playing… so pick up that six-string and let's look at some E7 outside licks.

In this chapter, all ten of our example licks will groove over an Am7 vamp, showcasing the major 7th tension caused by the G# whenever an E7 arpeggio makes its grand entrance. But it's essential to strike a balance between inside and outside bars to ensure the dominant tension hits just right.

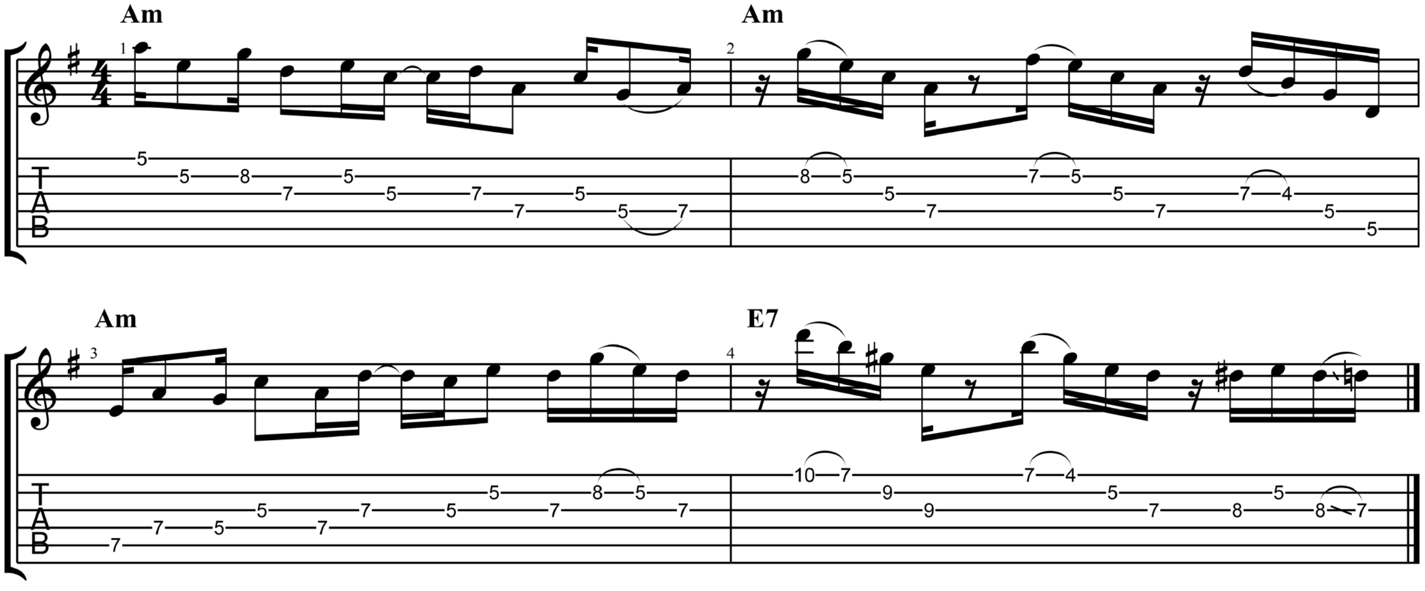
We'll kick things off with three bars of cosy A Dorian followed by a fourth bar where the E7 arpeggio struts its stuff. As we march on, we'll shuffle the E7 arpeggio around in our four-bar examples, just to keep things spicy.

As I've nudged you before, do give the audio a listen. The whole E7 outside tension vibe is a bit more undercover than the riffs and tricks we've jammed with so far. Plus, it's Chapter Ten… I figured it's time to turn up the heat!

First off, Example 10a takes us on a little four-bar musical journey, cruising through the first, second and third bars with some snug A Dorian and A Minor Pentatonic vibes. Come the fourth bar, the E7 tension waltzes in, stepping across two spots on the fretboard.

Keep an ear out for the rhythm and feel on the second and fourth bars and let the audio guide you through any quirky phrasing to get cosy with the new dominant tension sound.

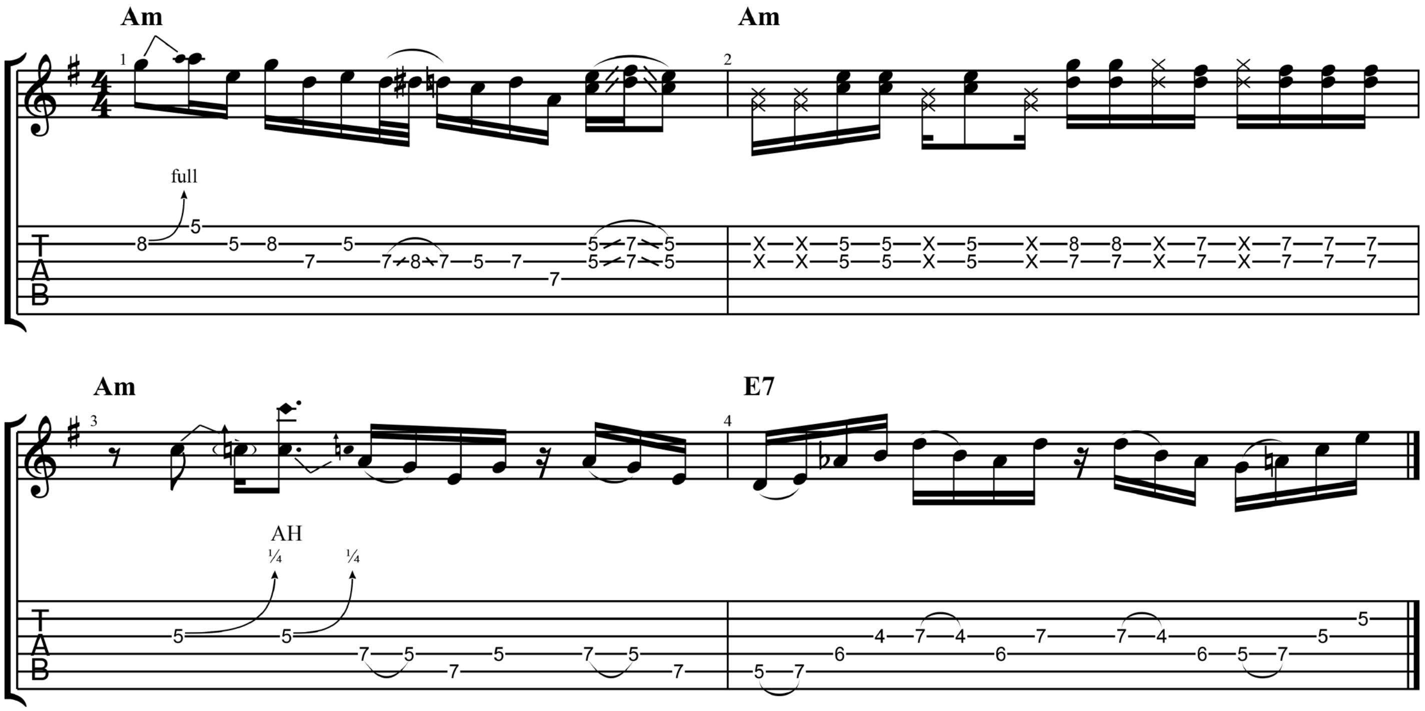
**Example 10a**



Next up, we begin with three bars of straightforward A Minor Pentatonic licks. Then, in the fourth bar, a simple E7 arpeggio rolls in to stir up some outside tension.

Keep tabs on the rests and the groovy double-stops in this four-bar piece, especially in the funky second bar.

**Example 10b**

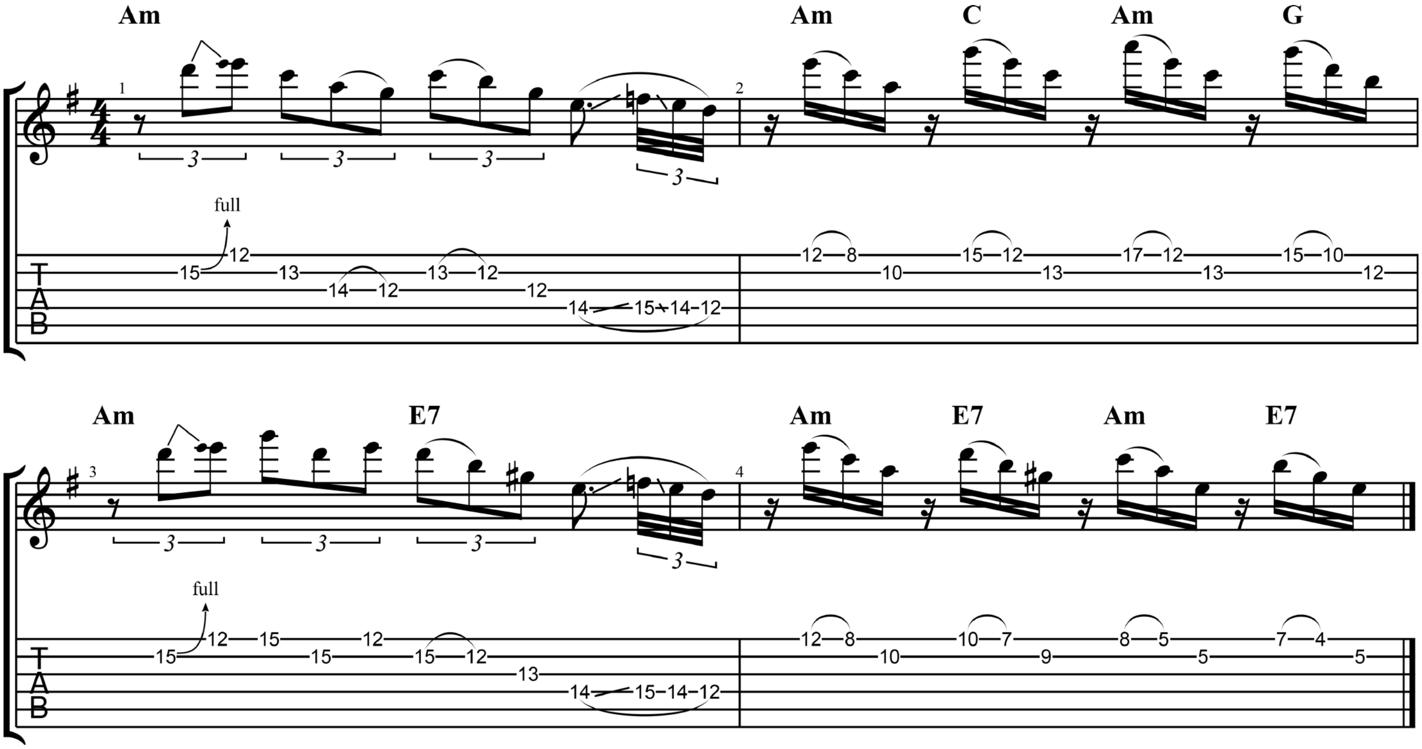


This four-bar etude mixes pentatonic licks with some dialled-in, diatonic arpeggios in the first couple of bars. While C major and G major arpeggios don't stray outside, their overlay hints at Am7 and Am11 vibes.

The outside E7 action happens in the third and fourth bars, with some slick arpeggio moves and a dance between 1/8th note triplets and 1/16th note rhythms.

Keep your wits about you for the similar triplet phrasing in bars one and three, and the unison in the second and fourth bars, laying down a theme while also surprising your audience!

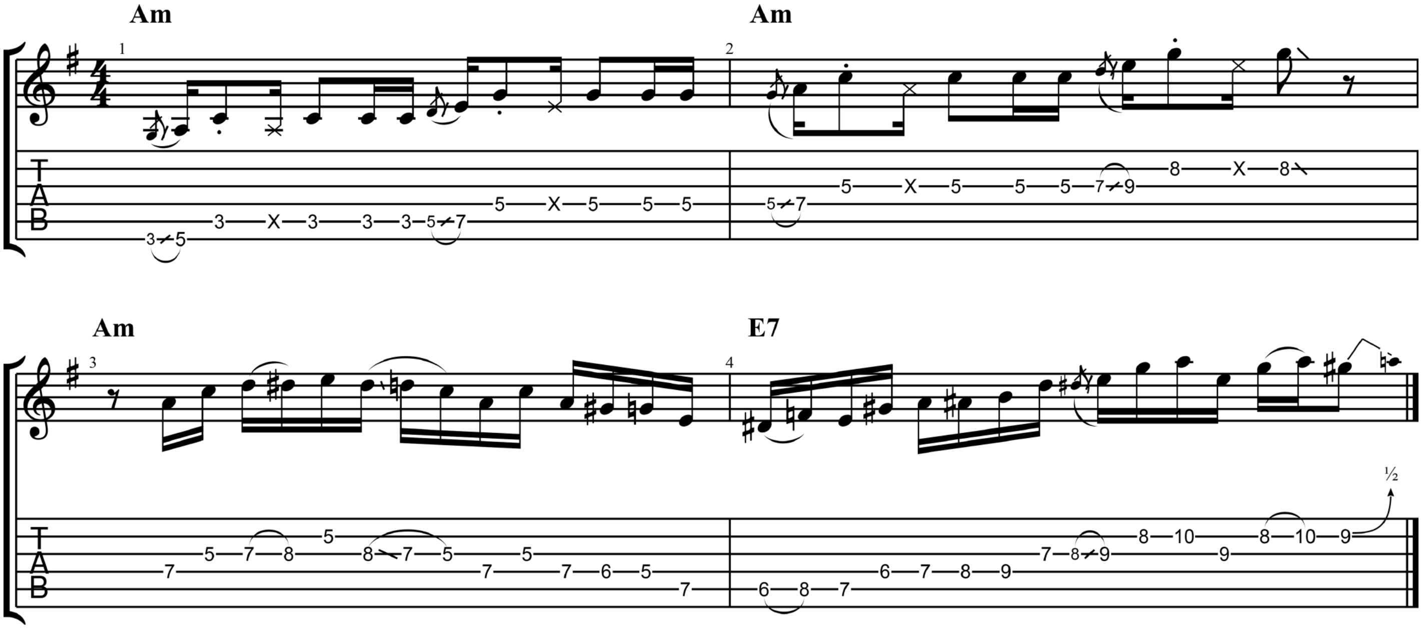
**Example 10c**


Am
Am
C
Am
G
full
15 12 13 14 12 13 12 12 14 15 14 12
12 8 10 15 12 13 17 12 13 15 10 12
Am
E7
Am
E7
Am
E7
full
15 12 15 15 12 15 12 13 14 15 14 12
12 8 10 10 7 9 8 5 5 7 4 5
T
A
B

Now slide into Example 10d, where you'll get funky with mostly inside licks based on A Minor Pentatonic for the first three bars. The fourth bar brings in the E7 arpeggio, dialling up the tension with some enclosures and passing chromatics.

The staccato and dead notes in the first couple of bars add to the groove, building up to the 1/16th note flurries that come later.

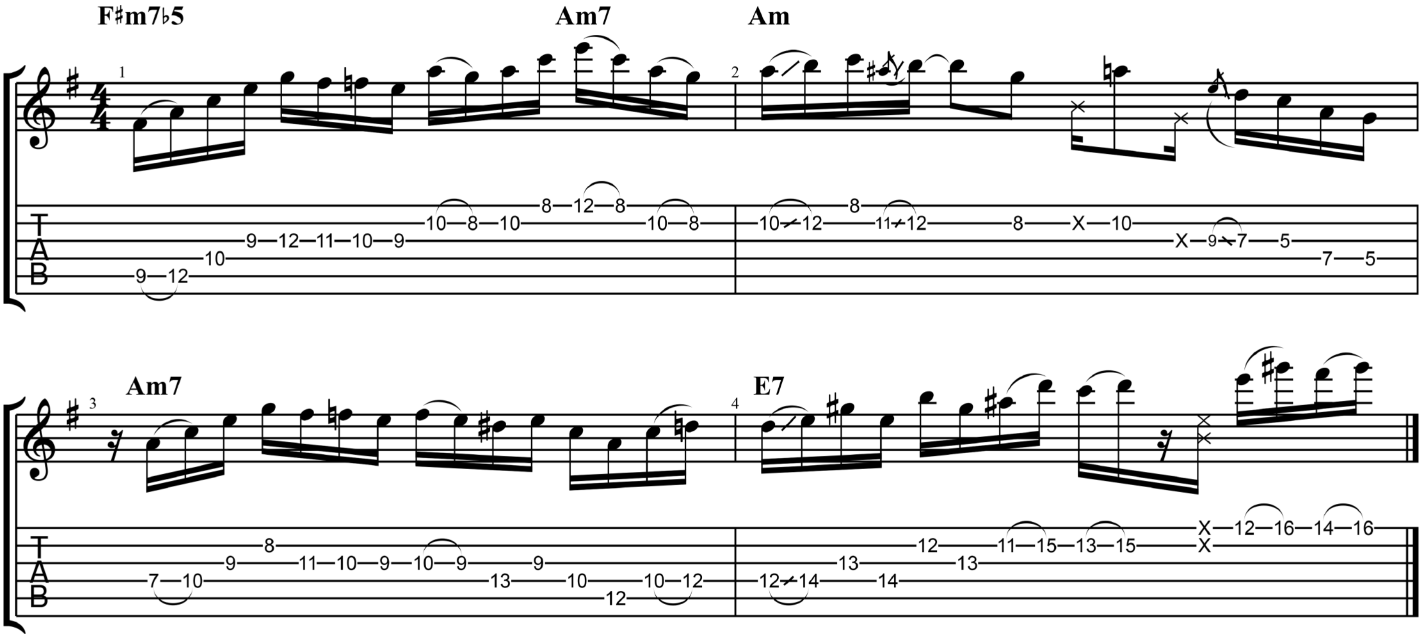
**Example 10d**



Here you'll explore licks rooted in Am7 and F#m7b5 arpeggios to spotlight the Am7 chord vamp, with a dash of "inside" Dorian flavour. The fourth bar cranks up the tension with an E7 arpeggio married to the Whole Tone scale.

Given its fast pace, you'll want to deliver this lick with gusto. To keep it from sounding too mechanical, pay attention to the slides and legato amidst this arpeggiated frenzy.

**Example 10e**

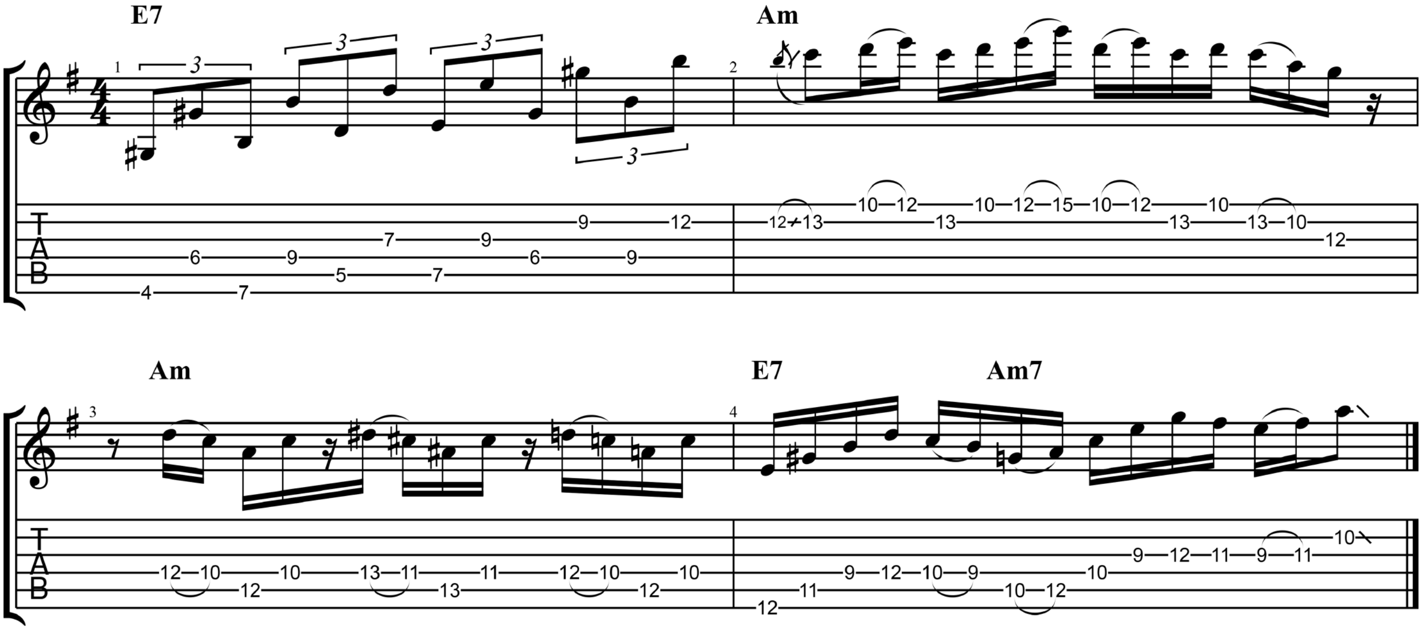


Give Example 10f a whirl. It trots through the same A minor vamp we've been exploring, sprinkling some outside E7 tension in the first and fourth bars.

The bouncy yet slightly awkward 1/8th note triplet octaves in the first bar not only spotlight the E7 arpeggio notes but make for some nifty intervallic leaps.

You might want to give hybrid picking (AKA chicken pickin') a go for the octave E7 lick, or stick with a trusty alternate picked approach.

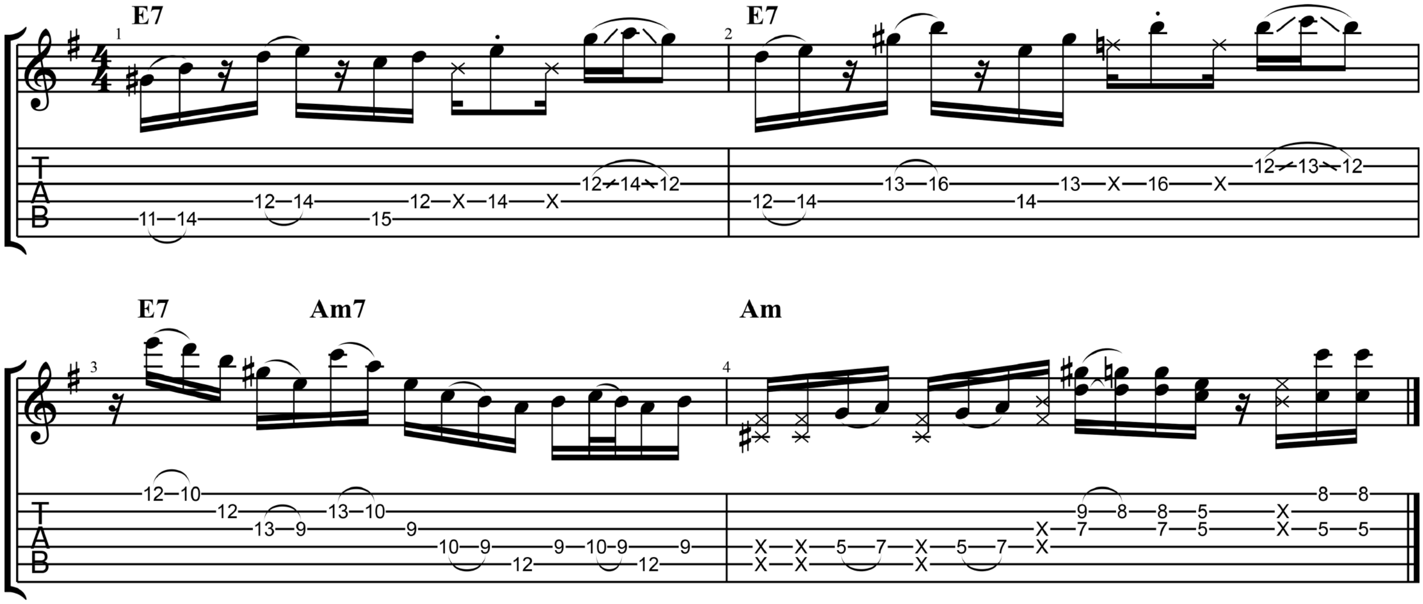
**Example 10f**



This idea flips the script with more outside tension than inside. The first three bars are peppered with variations of either an E7 arpeggio or an E Mixolydian Pentatonic, settling back inside from halfway through the third bar into the fourth, where an A minor arpeggio and pentatonics await.

This lick is a speedy affair, teeming with 1/16th notes. Make those rests and dead notes pop and be mindful of the bold major 7th tension that G# brings to the table.

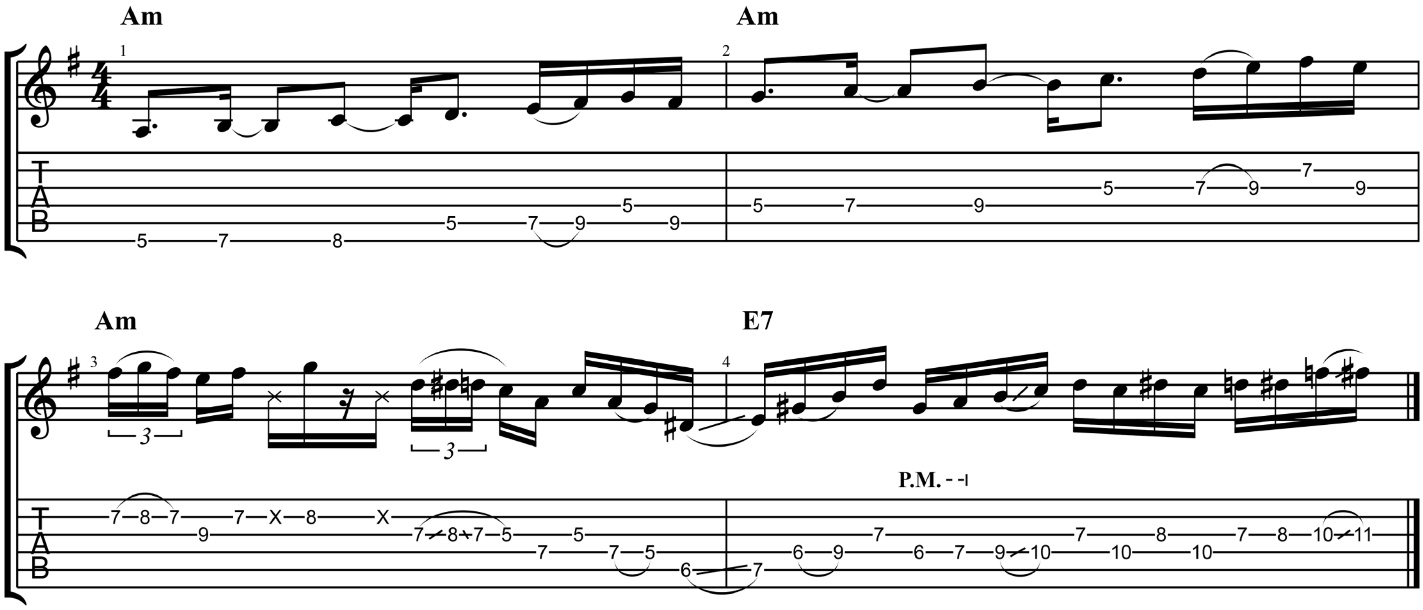
**Example 10g**



Now you'll undertake an A Dorian three-note-per-string journey, mostly cruising with dotted 1/8th notes. The ride takes a wild turn in the fourth bar, blending an E7 arpeggio with a shadowy Diminished Half-Whole scale idea.

Now, the spice here? Those 1/16th triplet bursts in the third bar. They are your secret weapon for adding zest with slides and legato – perfect for tossing in a bit of unpredictability mid-shred. It's like adding a dash of hot sauce to your lick, making it sizzle and pop.

**Example 10h**



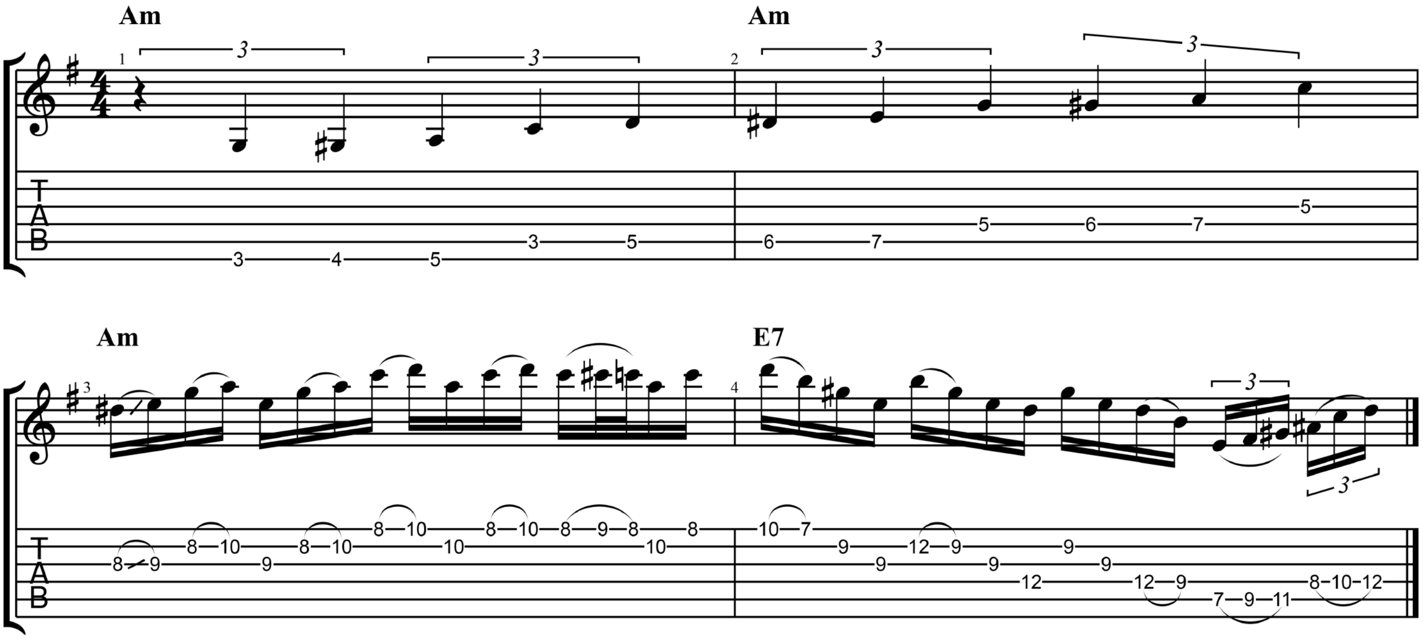
Rolling right along, this example starts snug in the embrace of A minor for three bars before leaping into the wild unknown of E7 tension in the fourth.

Bars one through three are a cosy blanket of A Minor Pentatonic, sprinkled with chromatic wanderers. The magic? The slow dance of 1/4 note triplets, suddenly chased by a storm of 1/16th notes.

The resolution? A cascading E7 arpeggio falling into an ascending E Whole Tone scale legato lick, like a musical phoenix rising from the ashes.

If the 1/4 note triplets seem like they're floating in space, especially with that surprise rest at the start, give the audio a whirl. Tap out the rhythm on your knee or air guitar it before you tackle it on the real deal.

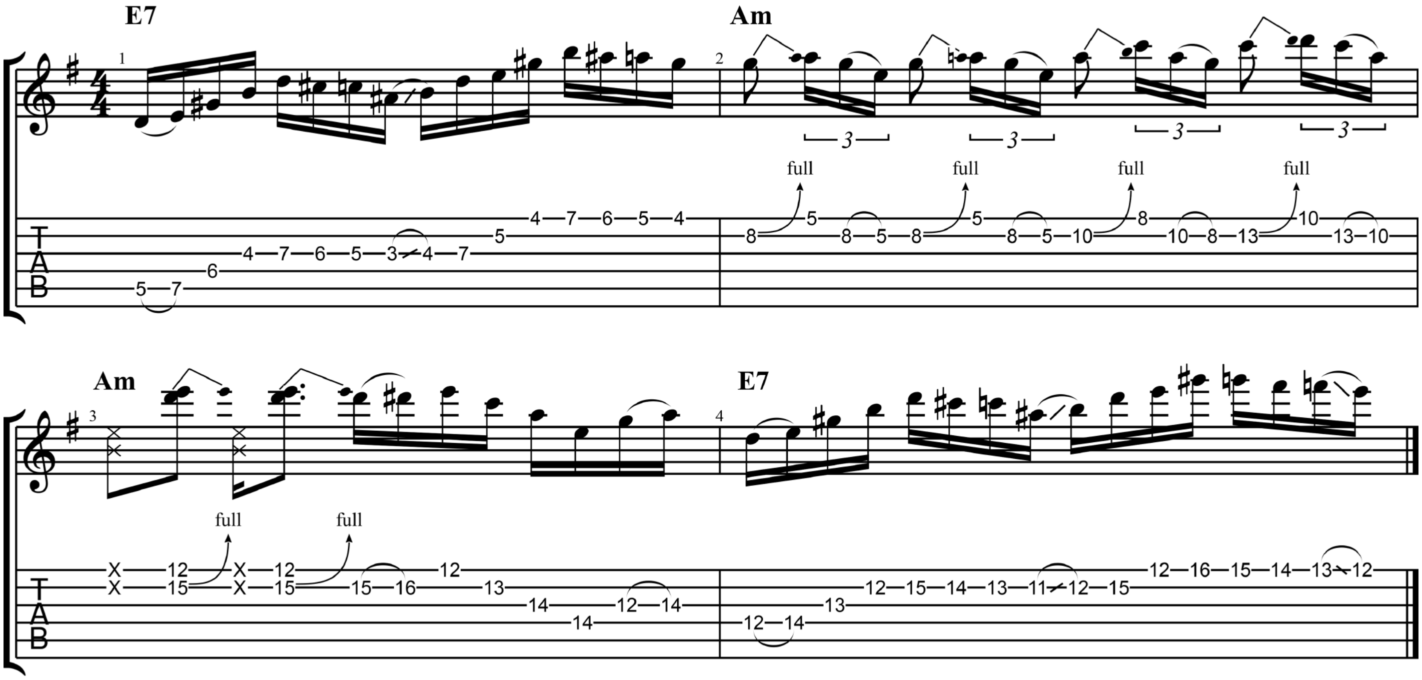
**Example 10i**



And for the grand finale… kick things off and wrap them up with the E7 tension in bars one and four, weaving in some sneaky outside chromatic notes for good measure. The middle acts, bars two and three, stay grounded with a mix of A Minor Pentatonic and Am arpeggio goodness.

The catch? Those 1/16th triplet dashes in bar two, tipping its hat to the frenetic fretwork of Guns N' Roses' *You Could Be Mine*. When you're conjuring up your own licks and solos, remember to prance across the fretboard and embrace the chaos!

**Example 10j**



There you have it, a treasure trove of ten tense, dominant licks to master over a minor vamp. Don't forget to jam along with the backing track to fully appreciate the dance between E7 and that cheeky G#.

Alrighty, let's buckle up for a composition adventure in this chapter, where we'll be diving headfirst into the realm of the audaciously outside E7 tension over a cosy A minor backdrop. Here are your challenges to help you concoct some ear-bending licks. For this chapter, your musical mission, should you choose to accept it, involves crafting:

- Two E7-based out-of-this-world licks over a four-bar groove, flipping the script with outside E7 tension in the opening act and then cosying up with inside A minor licks for the encore in bars two, three and four.
- Write another duo of E7 licks over a four-bar vamp, but this time keep the outside E7 tension rolling through bars one, two and three, then bring it home with an inside A minor lick in the final bar.
- Get experimental and mash up Whole-Half, Half-Whole and Whole tone scales with an E7 lick to really spice things up.
- Challenge yourself by adding passing notes, side-stepping manoeuvres, and enclosure tactics into your E7 licks.

Conquer these and you're ready to march on to the grand finale chapter. Let the creativity flow and make that fretboard sing!

# Chapter Eleven: One Final Outside Solo

If you've gotten to know me through these pages, you're aware I'm all about that sweet resolution. I'm big on dotting the i's, crossing the t's, and wrapping up with a flourish (and usually with a cheeky grin, if I do say so myself).

So, what's the deal with this tome of guitar wisdom? We've danced through a smorgasbord of unique, standalone concepts. But the million-dollar question remains:

Can we marry this medley of musical mayhem into a cohesive, yet kick-ass piece of music? Buckle up, buttercup. We're diving into a sixteen-bar solo extravaganza, brimming with wild licks, daring techniques, and a veritable smorgasbord of our wildest, outside-the-box tactics.

Let's break down this sixteen-bar solo into four-bar sections, so we can chomp through it without biting off more than we can chew.

This solo's a mixtape of everything we've riffed through in this book. Quick heads-up: we're jamming in A Dorian for bars 1-8, then kicking it up a notch to B Dorian for bars 9-16.

**Bars 1-4**

Kicking off with bars 1-4, we ease in with some chill A Minor Pentatonic vibes for the first couple of bars. The outside action starts creeping in on bar two, bringing a chromatic passer-by into an enclosure-packed descent, zipping through with some snappy 1/16th notes.

Bar three gets a sprinkle of sidestepping magic with a groovy two-string pentatonic lick, all while maintaining a triplet pulse to keep toes tapping.

We cap off this segment on bar four with a blazing Whole Tone scale run, anchored by a G# and a flurry of legato and 1/32nd notes. This'll test your speed and legato skills, so warm up those fingers!

**Bars 5-8**

Moving on to bars 5-8, we're mostly in familiar territory with the A Minor Pentatonic, slipping in just a dash of outside seasoning into bars five and seven.

Bar six flirts with a Cmaj7 arpeggio, hinting at an Am9 sound against the backing, then briefly dances with an E7 arpeggio for a taste of tension.

The eighth bar brings in a G# Altered scale, playing off the E7#9 in the backing for a dash of A Melodic minor tension. The G# Altered was my pick, but E altered or G# Diminished could also party here.

Feel free to remix this solo with the backing track, adding your own flair and flavour!

**Bars 9-12**

Now, onto bars 9-12t, where we shift gears up a whole step to B Dorian.

Bar nine mixes some passing chromatics with an F# augmented arpeggio, then settles into a comfy B Minor Pentatonic lick on bar ten.

Bar eleven rocks a Hendrix-inspired trill lick, jazzed up with some outside sidestepping and cheeky artificial harmonics for extra flair.

The twelfth bar wraps up this section with a chromatic enclosure leading into an F# Mixolydian Pentatonic lick, sprinkled with chromatic passing notes.

Watch out for the rapid-fire 1/32nd and triplet 1/32nd note legato bursts – perfect for adding zest to your sidestepping or chromatic rolls.

### Bars 13-16

The grand finale: bars 13-14 stick close to B Minor Pentatonic, with the occasional G# for that Dorian vibe. The outside notes really shine in bar fourteen, with the b5 (D#) getting some love on the 2nd string.

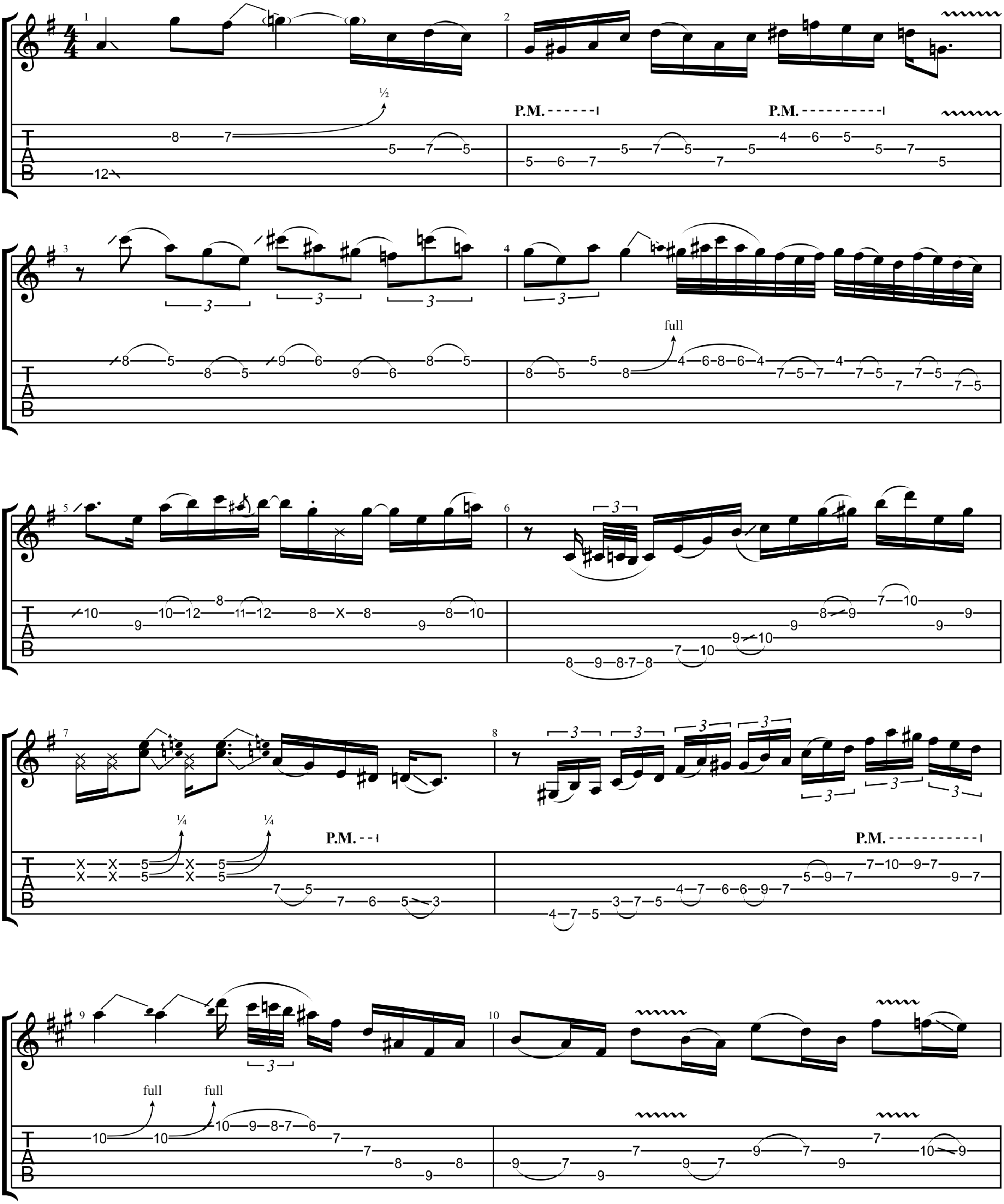
There's a tempo uptick from the 1/16th notes in bar thirteen to the 1/16th note triplets in bar fourteen – brace yourself and maybe take it slower at first.

Bar fifteen starts with a unison bend, leaning into mostly diatonic notes, then twists into some sidestepping chromatic fun.

We bow out on bar sixteen with a meld of two Bm7 arpeggio positions, transitioning into a descending A# augmented arpeggio.

I highly recommend tackling this solo by working through the four-bar sections we've laid out. And with the backing track, you've got a golden ticket to improvise and craft your own wild and wonderful outside solos.

You've got the toolkit, now go knock 'em dead!



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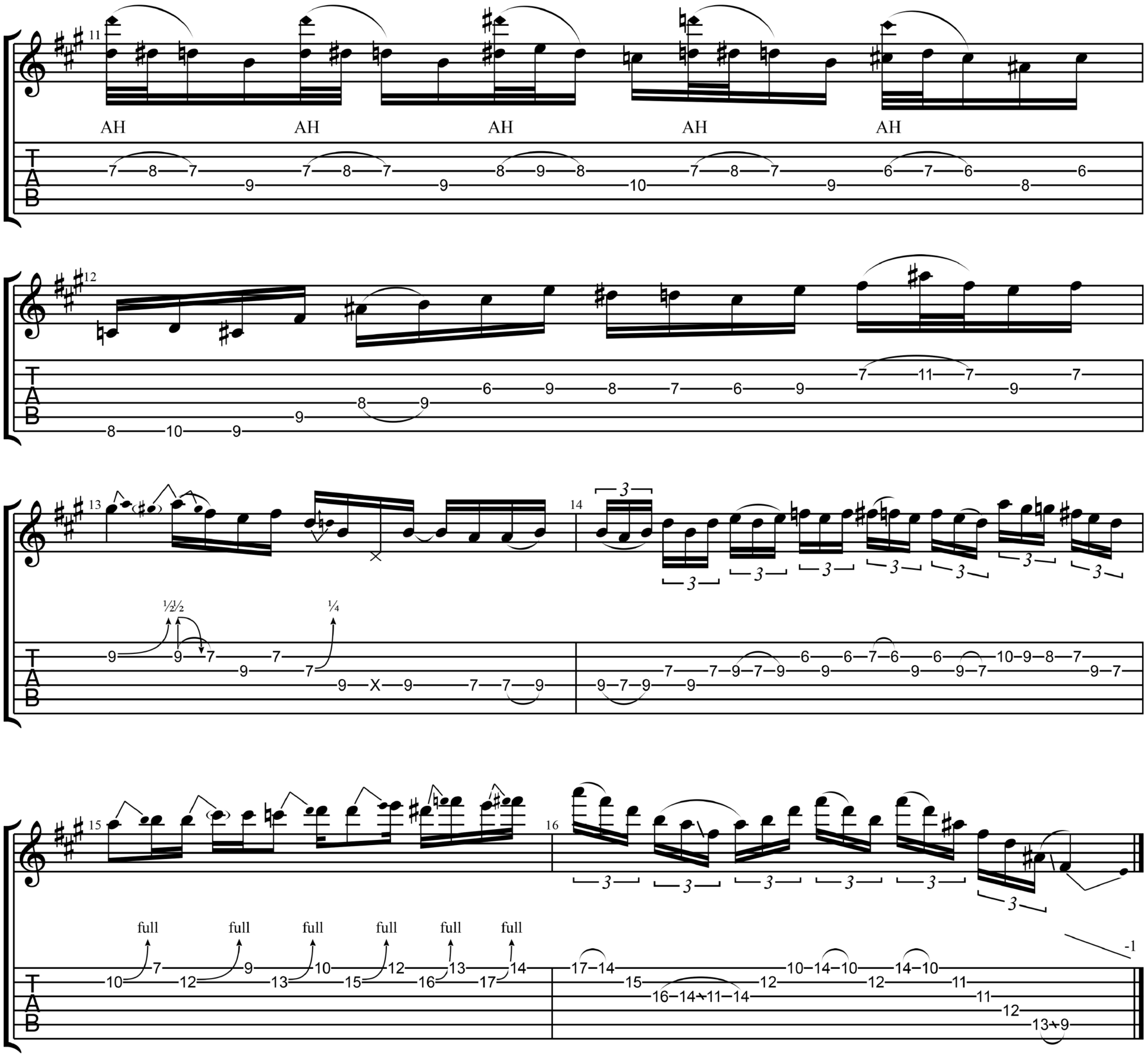
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# Conclusion

Well, folks, we've jammed, jived and jangled our way to the end of this musical escapade, crisscrossing the fretboard from the sultry lows to the screaming highs. We kicked off with the basics of the pentatonic scale, adding spice with chromatic notes to stir the pot. Then, we moonwalked through the Mixolydian mode, splashing colour with outside notes, turning simple licks into jaw-dropping solos.

We didn't stop there though, oh no! We dabbled in dominant pentatonics, sidestepped with style, and wrapped our fingers (and brains) around enclosures, all while keeping the groove alive. And just when you thought we'd hit the ceiling, we burst through it, mixing and matching these concepts, proving that in music, the only rule is that there are no rules.

But what's the takeaway from our fretboard frolic?

It's simple: the guitar is a vessel for your voice, a medium for your message. The scales, licks and tricks we've unpacked are tools, not rules. They're your colours to paint with on the vast canvas of sound.

As we part ways, remember that every note you play is a step on your journey. The paths we've explored are just the beginning. Your task? To venture further, play bolder, and express the unexpressed. Take these lessons, twist them, bend them, and make them scream your name.

So, grab your axe, plug in and let loose. The world's your stage, and it's waiting for your solo. Keep exploring, keep experimenting and, above all, keep playing with your heart. Here's to your musical journey – may it be as unique and unforgettable as the tunes you're destined to create.

Play on, rockstars, play on.

*Chris*